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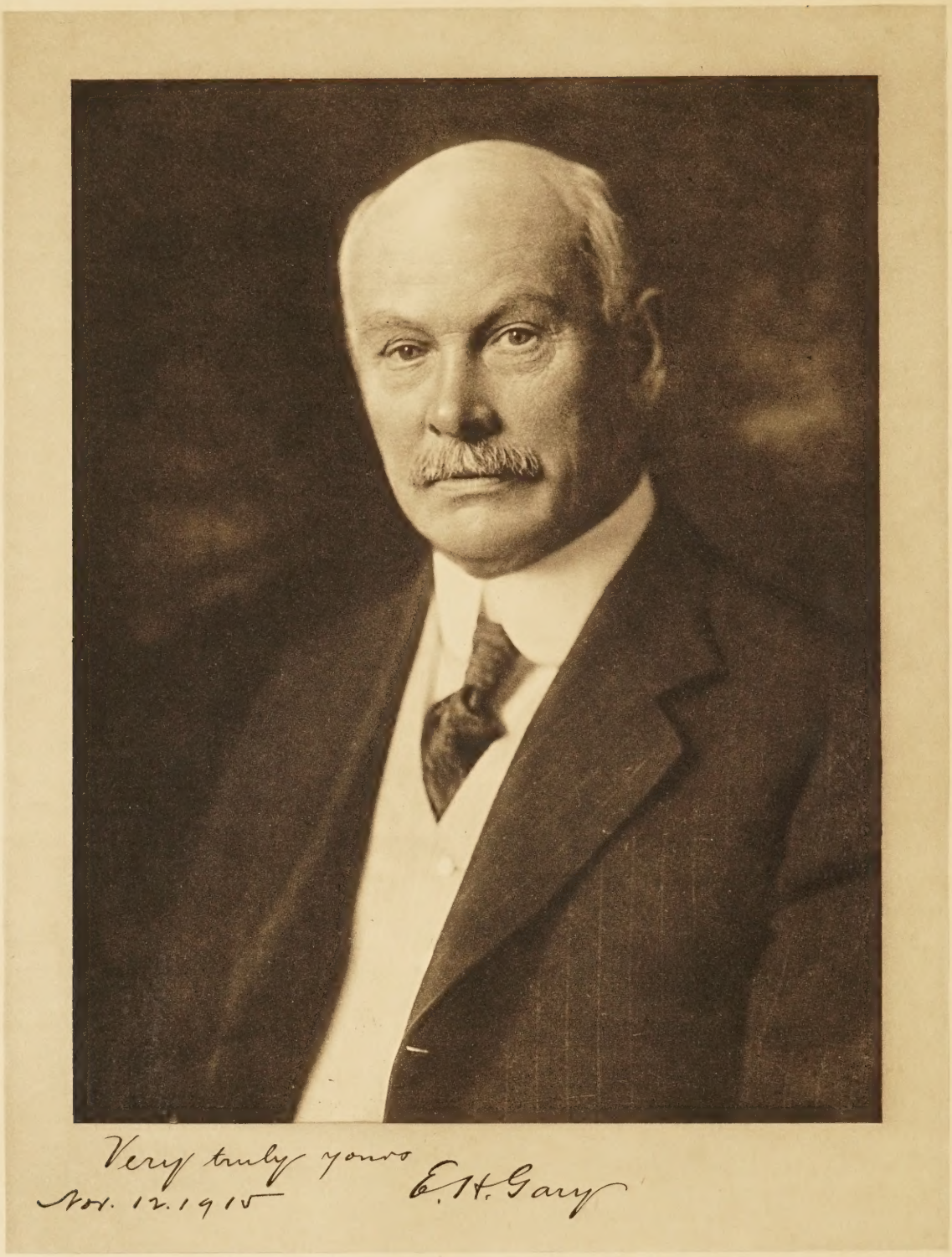

Very truly yours
Nov. 12. 1915 E. H. Gary

WORKS OF ART

FURNITURE ⁊ FABRICS ⁊ RUGS ⁊ BRONZES
SCULPTURES AND CHINESE PORCELAINS

COLLECTION OF THE ESTATE OF THE LATE

JUDGE ELBERT H. GARY

SOLD BY DIRECTION OF
THE NEW YORK TRUST COMPANY
EXECUTOR

AMERICAN ART ASSOCIATION · INC
MANAGERS
1928

FREE PUBLIC EXHIBITION

From Saturday · April 14, 1928 Until Time of Sale
Weekdays 9 a.m. to 6 p.m. · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday, Friday and Saturday Afternoons
April 19, 20 and 21, 1928 · Beginning Each
Day at 2:30 O'Clock

Exhibition and Sale at the

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street
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SALES CONDUCTED BY

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OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

INTRODUCTION

IN presenting the catalogued works of art of the late Judge Elbert H. Gary to the connoisseurs of this country, the American Art Association avails itself of an opportunity to record its respect and admiration for the excellent judgment and taste to which America is indebted for the introduction of so many notable masterpieces. We shall endeavor in this foreword to indicate the catholicism of his outlook, as it appears in a brief survey of his collections.

* * * * * * * *

A group of bronze sculptures, acquired by the late Mr. Gary from M. Knoedler & Company, includes several of the best known models of Antoine Louis Barye [1796-1875]: *Panther Seizing Stag*, *Panther Attacking Young Deer*, *Tiger Devouring Gavial of Ganges*, etc. These are skilfully manipulated and finished works with the beautiful surface and low olive tones of color known as the pontine and maremma patinas, and were executed under the personal supervision of the master. The subjects are remarkable, as always, for their action and vitality; bestiality is submerged in beauty of muscular movement, brutal realism in the dominant note of power. To these we may add mention of two classical groups [Nos. 249 and 250], *The Rape of the Sabines* and *The Rape of Proserpine*, after Giovanni da Bologna; Louis Quatorze bronzes, cast by the *cire perdue* process, and finished with excellent surfaces fully equal in quality to those of the *cinquecento*.

The two exquisite works in marble from the Morgan Collection, *Venus Chastising Cupid* [No. 253] and *Cupid at the Toilette of Venus* [No. 252] by Maurice Etienne Falconet [1716-1791] reveal the delicate sentiment of this romantic master, who, with Clodion, epitomizes the mannered but childlike gaiety of the style of Louis Seize, and its profound understanding of the part which grace and delicacy of surfaces play in the synthesis of decorative design.

In a contrasted vein of serious realism is the superb bust of the baby *Sabine Houdon* [No. 251] by J. A. Houdon, modeled in 1788 and exhibited in the Salon of the following year. The bust remained in the family of Sabine Duval until about 1905, when it was acquired by M. Doucet, and after the *vente* Doucet of 1912, came into the possession of Duveen Brothers, from whom it was purchased by Judge Gary. The tender study of the little head, in its freshness and beauty, is one of the masterpieces of the world; Guiffrey was moved almost to tears when he saw it, weeping for the sheer glory of French art. "*Avec quelle joie, avec quelle émotion, j'ai revu là le buste de la petite Sabine Houdon. C'est peut-être un des plus purs chefs-d'oeuvre de la sculpture française . . . digne des plus grands sculpteurs des temps de Phidias et de Donatello.*"

A small but very important assemblage of eighteenth century French furniture follows aptly upon the Salomon Collection, and brings our appreciation of the skill of the *ménuisiers-ébénistes* of the time to a degree of amazement. The two extraordinary boudoir tables [Nos. 271 and 272] by J. F. Oeben [M. E. 1764], from Lewis & Simmons, are the finest of their kind in America, and exhibit a delicacy of craftsmanship equal or superior to any of Oeben's work in the Louvre or at Versailles. One of these tables bears the device of Mme de Pompadour; both were probably executed for the mistress of Louis XV, who was, through her agent Duvaux, one of Oeben's best patrons, and who is thought to have secured for him his royal patent. The exquisite ormolu is by Caffieri or Duplessis, and in no way inferior to the marqueterie, which is of the first order both in design and in execution. These beautiful pieces were housed in the reception room; in the same charming interior was the pair of small consoles [No. 270] signed by J. H. Riesener, simple and elegant of line, and a Beauvais tapestry suite [No. 280] with the Grand Prix of a great Paris Exposition.

The famous Chappey suite [Nos. 273-275], signed by the master Jean Baptiste Sené and covered in the finest Beauvais tapestry, was made to the order of the King Louis XVI; the tapestry was woven about 1782 and the suite presented by the King to his favorite, the Comte de Chastellux, in whose family it remained until 1898. This is the most important set of tapestry furniture that has been offered at public sale in the last decade, and is distinguished by the merit of the period frames which set off the unique tapestry.

Two commodes, signed by Louis Moreau and by Claude-Charles Saunier [Nos. 278 and 277] respectively, flanked the entrance door of the great salon, in which the Chastellux suite was exhibited upon an Ispahan carpet; on the north wall stood the graceful and finely proportioned console by J. H. Riesener [No. 276], and in the centre the beautiful Louis Seize library table [No. 279] inlaid in tulipwood, which bore the *millefleurs* altar garniture; in the east wall, cabinets of single color porcelains, and between the windows a vitrine of the K'ang-hsi peachblooms, forming against the background of paintings a magnificent interior.

The secondary rooms of the upper floors contained examples of seventeenth and eighteenth century English furniture; carved walnut arm and side chairs of the Stuart period, a Chippendale settee and two walnut side chairs covered with superb eighteenth century *gros* and *petit point* needlework, carved and gilded wall mirrors, screens and consoles, and an important writing desk in Chippendale's French manner.

The collections of Judge Gary and of Mr. John D. Rockefeller, Jr., have

long been noted for their magnificent carpets. The luxurious "Polonaise" rugs of the early seventeenth century, woven in silks and gold and silver to the command of the Persian Shahs, by whom they were given as presents to foreign monarchs, represent the apotheosis of Eastern weaving; and ten important pieces, one of them from the Charles T. Yerkes collection, attest the splendor and richness of the courts of Shah Abbas and his tyrannical successor, Sufi. The two finest of these rugs [Nos. 302 and 303] are superior in beauty of design and wealth of coloring to any that we have been privileged to inspect.

The Ispahans, the royal rugs of Herat in Eastern Persia, contain variations of the design that the sixteenth century artists of the Sefevid dynasty rightly believed had been brought to perfection, and that yet was capable of infinite modification. Against the familiar rose and wine-red grounds the graceful curves of the vine-creepers, with their Herati fronds and tiny blossoms, unfold themselves in perfect symmetry, supporting lotus and peony palmettes and the *ju-i* clouds of Chinese mythology, and contained by the softly patinated palmette borders of emerald. The earlier rugs devote particular attention to the breadth and detail of the border: this can be seen to admiration in the two large carpets [No. 305], purchased from Kelekian and [No. 304] from Duveen Brothers, of which the amazing preservation testifies to the care of the weaver and the permanence of colors and wools.

Leslie A. Hyam
Shirley Falcke

ORDER OF SALE

[Beginning each day at 2:30 p. m.]

THURSDAY · APRIL 19

Chinese porcelains: Single-color, peachbloom, black and green "hawthorn" examples and a superb *millefleurs* garniture

FRIDAY · APRIL 20

Glassware and fine table porcelains; English furniture and decorative objects; Cushions, damask and velvet hangings; Serebend and Cabistan rugs

SATURDAY · APRIL 21

Fine velvets, majolica, bronzes and statuary; Eighteenth century French furniture; Sixteenth and seventeenth century Palace rugs

INTRODUCTORY NOTE TO THE CHINESE PORCELAINS

AS a gatherer of Chinese porcelains Judge Gary was a late comer among the distinguished collectors of New York, but as this collection demonstrates he became one of fine discrimination. He was of the type of those eminent collectors of New York who numbered among them the late J. Pierpont Morgan, Benjamin Altman, Samuel T. Peters, Charles A. Dana, and P. A. B. Widener of this city and Philadelphia, Charles L. Freer of this city and Detroit, whose collection of porcelains is now the property of the nation and is housed in the Smithsonian Institution at Washington, and Edson Bradley of this city and Washington.

Judge Gary's collection of Chinese porcelains, a small one, was entirely for the decoration of his home, where it reposed in serene dignity. None more beautiful could be desired, and it is fitting that it now be offered at the American Art Galleries for the delectation and delight of his friends and the larger group of porcelain collectors of the country and of the world, who will welcome it with pleasure and with characteristic freedom of purse.

It is a collection of monochrome glazes, "*la qualité maîtresse de la porcelaine*," of objects ever delightful to the eye of the connoisseur and of all lovers of this distinguished achievement of the Chinese potters of the greatest ages. The single colors created by those potters stand out in unrivalled dignity and serenest beauty. The *clair-de-lune*, the turquoise-blue, the *sang-de-boeuf*, the ever inveigling peachblooms, the imperial-yellow, the rich white, the midnight-black, are here in modest profusion and delightful distinction. Also the green and the black hawthorns are conspicuous, lending a modest bit of variety to the assemblage of single colors. The great black hawthorn vase, although it did not come from the Duveen galleries, has the emphatic backing of Sir Joseph Duveen, one of its many admirers. The green hawthorn garniture of two beakers and a vase is of that class of Chinese porcelains which has practically disappeared from public view. They can no longer be obtained except by unexpected discovery or on the death of some famous and fortunate collector. These vases came from the famous Bennett Collection of London, through Gorer of London and Parish-Watson of this city.

Some of the most delightful objects of the collection are those of miniature size—much prized by Chinese collectors—which have a glowing beauty of color and by reason of their size have an added charm of intimacy.

DANA H. CARROLL

NEW YORK, *March*, 1928

FIRST SESSION

Thursday, April 19, 1928 at 2:30 p.m.

Catalogue Numbers 1 to 87 Inclusive

SINGLE-COLOR PORCELAINS

1. MUSTARD-YELLOW MINIATURE GALLIPOT — *K'ang-hsi*

Surrounded by an incised decoration picturing a three-clawed dragon in pursuit of the jewel of power, beneath a softly brilliant glaze of mustard-yellow. A perfect miniature example. *Height, 2 inches*

2. TEADUST COUPE — *Ch'ien-lung*

Globular, with circular mouth and plain lip. Coated with a grayish teadust glaze of dull lustre. *Diameter, 3 inches*

3. MINIATURE VASE — *Yung Chêng*

A perfect miniature bottle, ovoidal with straight slender neck, perfect foot and glaze. The glaze a brilliant and rich rose-red.

Height, 2½ inches

Collection of the late HERBERT G. SQUIRES, *formerly Secretary of Legation at Peking*

4. TURQUOISE-BLUE MINIATURE VASE — *Ch'ien-lung*

Egg-shape, with small circular mouth having a plain lip. Shoulder surrounded by a double-ring lightly incised under the glaze. Brilliant glaze of turquoise-blue, lightly mottled. *Height, 2¼ inches*

5. TEALEAF-GREEN MINIATURE COUPE — *Ch'ien-lung*

Egg-shape, with small circular mouth and flat foot. Invested with a tea-leaf-green glaze of soft lustre. *Height, 9¼ inches*

Collection of the late HERBERT G. SQUIRES, *formerly Secretary of Legation at Peking*

6. Camellia-leaf-green Vase *K'ang-hsi*

Broad pear-shape, on a delicate foot, with narrow neck and expanding lip. Clothed in a monochrome glaze of camellia-leaf green, delicately crackled.

Height, 4½ *inches*

[See illustration]

7. Iron-rust Soufflé Vase *Ch'ien-lung*

Ovoid, with small circular mouth; a most pleasing small piece. Coated with a flawless glaze of iron-rust *soufflé* with a soft, dull lustre.

Height, 3 *inches*

[See illustration]

8. Sang-de-boeuf Bottle *K'ang-hsi*

Small pear-shape, of low body which tapers to the foot, with very slightly sloping shoulder and straight finger-neck. Limpid *sang-de-boeuf* glaze, with watery areas about the swell of the body. *Height*, 3½ *inches*

[See illustration]

9. Turquoise-blue Vase *K'ang-hsi*

Inverted bell-shape, with molded foot and flattened shoulder, the short incurvate neck ending in an expanded lip. Clothed in a brilliant glaze of turquoise-blue, darkening in the thicker flow on the shoulder and about the foot, and minutely crackled. *Height*, 4½ *inches*

Catalogue No. 7 Catalogue No. 6 Catalogue No. 8

Catalogue No. 14 Catalogue No. 15 Catalogue No. 13

10. Rose du Barry Bottle-shaped Vase — *Yung Chêng*

Globular, with a bold and flaring foot, short wide neck and expanding lip. clothed with a monochrome glaze of soft rose du Barry hue, very slightly mottled. *Height*, 5½ *inches*

The William Man *Collection, New York*

The Marquise *Collection, Paris*

11. Midnight-blue Gallipot — *Ch'ien-lung*

Of slender model, and clothed in a most brilliant monochrome glaze of the deep hue known as midnight-blue. *Height*, 6 *inches*

12. Bois de Rose Double-gourd Bottle — *Ch'ien-lung*

A small bottle of the so-called "double-gourd" form, well proportioned, and coated with a *bois de rose* glaze of soft brilliancy.

Height, 4¼ *inches*

Collection of the late Henry Graves, *who obtained the bottle from a famous French collection*

13. Mirror-black Bottle — *K'ang-hsi*

Pear-shape, with delicate foot, slender neck and incipient spreading lip. Coated with a rich glaze of purest mirror-black, of great depth and brilliancy. *Height*, 7½ *inches*

[See illustration]

14. Mirror-black Coupe — *K'ang-hsi*

Circular and shallow, the ovoidal sides ending in a wide mouth with lightly molded lip. Three short stump feet. Coated with a mirror-black glaze of restricted brilliancy. *Diameter*, 4½ *inches*

[See illustration]

15. Mazarine-blue Bottle — *Ch'ien-lung*

Globular, with straight full neck lightly expanding. Invested with a brilliant monochrome glaze of rich and deep mazarine-blue.

Height, 5¾ *inches*

[See illustration]

16. Crackle Vase — *K'ang-hsi*

Ovoidal, with sloping shoulder, short neck and spreading lip. Coated with a white glaze completely overspread by a fine crackle in dark lines. Interior of lip thinly coated with an overglaze of dark green.

Height, 5½ *inches*

17. Turquoise-blue Gallipot — *Ch'ien-lung*

Slender, with the glaze ending in a dark welter around the slightly expanded foot. Glaze brilliant, and of a rich turquoise-blue with a generous fishroe crackle. *Height*, 6 *inches*

18. Turquoise-blue Bottle-form Vase — *Ch'ien-lung*

Globular-ovoidal body with gently sloping shoulder, and slender neck lightly spreading at the lip. Coated with a brilliant glaze of light turquoise-blue, minutely crackled in fishroe design. *Height*, 6 *inches*

[See illustration]

19. Sky-blue Coupe — *K'ang-hsi*

Circular, ovoidal and shallow, the interior white, the exterior coated with a sky-blue glaze of deep and even note and soft brilliancy. Underneath foot, the six-character mark of K'ang-hsi, finely penciled in deep blue.

Diameter, 5 *inches*

[See illustration]

20. Myrtle-green Vase — *K'ang-hsi*

Graceful inverted pear-shape, with small mouth and short lip. Invested with a brilliant glaze of myrtle- or peacock-green, minutely crackled.

Height, 5½ *inches*

[See illustration]

Catalogue No. 19 Catalogue No. 20 Catalogue No. 18

22 21 24 23

Catalogue Nos. 21–24

21. MUSTARD-YELLOW BOTTLE — *Ch'ien-lung*

260.—

Globular, with straight neck lightly expanding. Invested with a very brilliant mustard-yellow glaze of light tone. *Height*, 5¾ *inches*

[See illustration]

22. PEARL-GRAY COUPE — *K'ang-hsi*

250.—

Ovoidal, with inward and downward turned lip, and finely modeled foot. Coated with a pearl-gray glaze, softly brilliant. Underneath foot the six-character mark of K'ang-hsi, carefully penciled in sapphire-blue.

Diameter, 4 *inches*

[See illustration]

23. CLAIR-DE-LUNE BOTTLE — *Yung Chêng*

1500.—

Ovoidal, with sloping shoulder and tall slender neck. Dressed in a brilliant monochrome *clair-de-lune* glaze. Underneath foot the seal mark of Yung Chêng. *Height*, 6 *inches*

[See illustration]

24. LETTUCE-GREEN VASE — *Ch'ien-lung*

450.—

Pear-shape, with short, straight and slender neck, on short foot. Coated with a monochrome glaze of lettuce-green of high brilliancy.

Height, 5¼ *inches*

[See illustration]

25. MUSTARD-YELLOW VASE — *Ch'ien-lung*

270.—

Ovoidal, with high and sloping shoulder, short neck and expanding lip. Coated with a brilliant mustard-yellow glaze having a bold fishroe crackle.

Height, 5¾ *inches*

26. PEACOCK-BLUE VASE — *Ch'ien-lung*

270.—

Ovoidal, with short neck and spreading lip. Invested with a lustrous glaze of peacock-blue with a fine fishroe crackle. *Height*, 5¾ *inches*

27. ROSE-SOUFFLÉ BOTTLE — *Ch'ien-lung*

210.—

Globular-ovoidal, with sloping shoulder and short slender neck. Invested with a rose-*soufflé* glaze of sparkling brilliancy. *Height*, 5¾ *inches*

28. White Bottle-form Vase — *Yung Chêng*

Pear-shape, with spreading foot and short slender neck with expanding lip. Of the so-called "soft paste" type. Coated with a lustrous monochrome glaze of eggshell-white. *Height, 5½ inches*

29. Metallic Lustre Bottle — *Ch'ien-lung*

Pear-shape, with short foot and short slender straight neck. Unique metallic glaze of silvery aspect and dull lustre. *Height, 5½ inches*

30. Pair Clair-de-lune Vases — *Yung Chêng*

Pear-shape, tapering to a short neck and standing on a delicate foot. Enveloped in a brilliant glaze of delicate *clair-de-lune* tone. Underneath foot of each vase, the mark of the reign. *Height, 5½ inches*

31. Deep-blue Vase — *Ch'ien-lung*

Ovoidal, with short wide neck and expanding lip. Brilliant monochrome glaze of deep blue. *Height, 5¾ inches*

RARE PEACHBLOOM [*p'in-kuo hung*] PORCELAINS

The "rare and costly red to which the Americans have given the expressive name of 'peach bloom.' Since their first acquaintance with this color in the last half of the nineteenth century, American collectors have been enamored of it." [R. L. Hobson, in *Chinese Pottery and Porcelain*, 1915, Vol. II, page 176.]

32. Peachbloom Rouge Box — *K'ang-hsi*

Compressed globular box, with cover. Both box and cover coated with a uniform glaze of grayish-peachbloom tone with delicate, barely perceptible fleckings. Underneath foot, the six characters of K'ang-hsi, finely painted in sapphire-blue. *Diameter, 2⅞ inches*

[See illustration opposite page 31]

Catalogue Nos. 37, 32 and 36 [above]
Catalogue Nos. 34, 35 and 33 [below]

33. PEACHBLOOM ROUGE BOX *K'ang-hsi*

Compressed-globular form, with cover. Invested with a brilliant glaze of fine peachbloom pink, with grayish areas and greenish fleckings. Mark, the six characters of the reign in sapphire-blue. *Diameter*, 2⅞ *inches*

[See illustration]

34. PEACHBLOOM ROUGE BOX *K'ang-hsi*

Compressed-globular form, with cover. Invested with a rich and typical peachbloom glaze, exhibiting large areas of greenish gray and blackish notes. Underneath foot, the six characters of the reign, in sapphire-blue. [Cover slightly repaired.] *Diameter*, 2¾ *inches*

[See illustration]

35. PEACHBLOOM WATER JAR *K'ang-hsi*

Semi-globular, with small circular mouth surrounded by a short lip. Brilliant peachbloom glaze of rich tone, with a few grayish areas, partly concealing the three incised medallions of dragon design, which are often called "cloud" medallions, and are characteristic of this type of porcelain. Underneath foot the finely penciled six-character mark of K'ang-hsi in sapphire-blue. *Diameter*, 5 *inches*

[See illustration]

36. PEACHBLOOM AMPHORA *K'ang-hsi*

Rich and brilliant peachbloom glaze, with a grayish area on neck and shoulder; graceful and beautifully proportioned body. Mark: *Ta Ch'ing K'ang hsi nien chih.* Has metal stand. *Height*, 6 *inches*

Collection of the late J. PIERPONT MORGAN, *No.* M17

From DUVEEN BROTHERS, *New York*

[See illustration]

37. PEACHBLOOM AMPHORA *K'ang-hsi*

Brilliant monochrome glaze of grayish peachbloom, the interior of the lip displaying blackings. Mark, the six characters of the reign, penciled underneath the foot. Has metal stand, of dragon pattern.

Height, 6¼ *inches; with stand*, 8½ *inches*

[See illustration]

38. Peachbloom Water Jar *K'ang-hsi*

Semi-globular, with small circular mouth surrounded by a short rim. The three customary "cloud" or dragon medallions are barely perceptible under the wealth of glaze of dense peachbloom pink, marked by small grayish areas, which makes the piece resplendent. Underneath foot, the six characters of K'ang-hsi, firmly penciled in deep sapphire-blue.

Diameter, 5⅛ *inches*

[See illustration]

39. Peachbloom Chrysanthemum Bottle *K'ang-hsi*

Body ovoidal on a well-modeled foot, with a narrow sloping shoulder and tall straight slender neck ending in a short expanding lip. Around the lower body, above the foot, the long slender petals of a chrysanthemum flower modeled in low relief under the glaze. The whole coated with a brilliant peachbloom glaze, rich of tone and lightly mottled. The glaze is extended to the inner surface of the neck, where it exhibits the much prized dark fleckings. Underneath foot the six-character mark of the reign. [Slight crack in neck.] *Height*, 8½ *inches*

[See illustration]

40. Peachbloom Water Jar *K'ang-hsi*

Semi-globular, with small circular mouth surrounded by a short lip. The three finely incised dragon medallions, often called "cloud" medallions, are almost concealed beneath the brilliant glaze of rich peachbloom pink with which the jar is invested. The tone is intensified by a sprinkling of deeper red fleckings. *Diameter*, 5 *inches*

[See illustration]

Catalogue No. 38 Catalogue No. 39 Catalogue No. 40

Catalogue Nos. 45, 42 and 44 [above]
Catalogue Nos. 41 and 43 [below]

41. PEACHBLOOM WATER COUPE *K'ang-hsi*

Ovoidal, circular and shallow, with wide mouth. Brilliant glaze in the pinkish and grayish peachbloom tones, with deeper fleckings of modest intensity. Mark, the six characters of the reign, finely penciled in sapphire-blue. *Diameter*, 4½ *inches*

[See illustration]

42. PEACHBLOOM CHRYSANTHEMUM BOTTLE *K'ang-hsi*

Ovoid, with short foot, sloping shoulder, and narrow neck with expanding lip. About the base an upright chrysanthemum blossom of slender petals, modeled in low relief. Coated with a uniform glaze of grayish-peachbloom tone. *Height*, 8⅞ *inches*

[See illustration]

43. PEACHBLOOM WATER COUPE *K'ang-hsi*

Shallow, ovoidal and circular with a large mouth; delicate foot. Clothed in a brilliant and uniform glaze of rich peachbloom red. Mark, the six characters of the reign. *Diameter*, 4½ *inches*

[See illustration]

44. PEACHBLOOM ROUGE BOX *K'ang-hsi*

Compressed globular form, with cover. Coated with a brilliant grayish peachbloom glaze, which on the underbody is marked slightly by grayish fleckings. Underneath foot the six characters of K'ang-hsi, finely penciled in blue. *Diameter*, 2⅞ *inches*

[See illustration]

45. PEACHBLOOM ROUGE BOX *K'ang-hsi*

Compressed globular form, with cover. Uniform glaze of full peachbloom tone on the cover, with very slight flushings near the lip. On the box itself, grayish areas and rosy flushings. Mark, the six characters of K'ang-hsi, finely penciled in blue underneath the foot. *Diameter*, 2⅞ *inches*

[See illustration]

46. PEACHBLOOM WATER JAR *K'ang-hsi*

Semi-globular, with small mouth surrounded by a short lip. Lightly incised with three conventional medallions in dragon motive, often referred to as "cloud" medallions, the designs largely concealed by the rich peachbloom pink glaze, which is only varied by a few deeper fleckings. Underneath foot, the six-character mark of the reign, finely penciled in sapphire-blue. *Diameter, 5 inches*

[See illustration]

47. PEACHBLOOM AMPHORA *K'ang-hsi*

Clothed with a brilliant glaze of deep peachbloom red and revealing a few grayish areas and small blackish fleckings. Underneath foot the six characters of the reign in blue. Has metallic stand.

Height, 6 inches; with stand, 8 inches

[See illustration]

48. PEACHBLOOM AMPHORA *K'ang-hsi*

Slender form, covered with a richly brilliant deep pink glaze of the peachbloom variety, plentifully flecked with spots of deeper hue, the interior of the neck showing small spots of black and greenish tone. Six-character mark of the reign underneath foot. Has metallic stand.

Height, 5¾ inches; with stand, 8 inches

[See illustration]

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49. Writer's Peachbloom Water Receptacle *K'ang-hsi*

Semi-globular, with small mouth and short lip. Incised with three of the so-called "cloud" medallions, which really exhibit the dragon motive among conventional clouds. Rich peachbloom pink glaze with light mottlings and greenish areas. Underneath foot the six-character mark of K'ang-hsi. *Diameter*, 5 *inches*

[See color plate]

50. Peachbloom Amphora *K'ang-hsi*

One of the group of tall slender amphorae of perfect model and brilliant glaze, even of tone, and a perfect peachbloom pink. Underneath foot the six-character mark of the reign. *Height*, 6 *inches*

[See color plate]

51. Peachbloom Amphora *K'ang-hsi*

Slender, with high and narrow shoulder, short slender neck and expanding lip. Coated with a brilliant but delicate peachbloom glaze lightly exhibiting the characteristic fleckings, and ending in an even line encircling the foot. Underneath foot the six-character mark of the reign.

Height, 6 *inches*

[See color plate]

52. Peachbloom Chrysanthemum Bottle *K'ang-hsi*

Ovoidal, with delicate foot, narrow shoulder and straight slender neck with expanding lip. Lower body surrounded by upstanding slender chrysanthemum petals modeled in light relief. Invested with a brilliant glaze of rich peachbloom pink. Underneath foot the six-character mark of the reign.

Height, 8½ *inches*

Collection of the late J. P. Morgan, *No.* 1333, *and illustrated in the catalogue, plate CXXVII*

From Duveen Brothers, *New York*

[See color plate]

53. Peachbloom Chrysanthemum Bottle *K'ang-hsi*

Ovoidal, with bold foot, graceful shoulder, slender straight neck and expanding lip. Lower body encased within the vertical slender petals of a chrysanthemum blossom modeled in low relief. Invested with a flawless peachbloom glaze of rich note, displaying occasional deeper fleckings. Underneath foot, the six characters of the reign. *Height*, 8¼ *inches*

[See color plate]

54. Writer's Peachbloom Water Receptacle with Ivory Cover *K'ang-hsi*

Semi-globular, with flat foot and small mouth. On the surface incised "cloud" medallions, so-called, really adaptations of the dragon motive. The whole in a distinguished peachbloom glaze, exhibiting both the peach-pink and the peach-green [*p'in-kuo ch'ing*] liberally and brilliantly. Carved and pierced ivory cover in the motive of dragon among the clouds. Underneath foot the six-character mark of K'ang-hsi.

Diameter, 5 *inches*

[See color plate]

55. Peachbloom Water Dish with Ivory Cover *K'ang-hsi*

Ovoidal and shallow, with wide mouth. Coated with a glaze of soft brilliancy, in the delicate greenish tones of the prized glaze, which are mottled by dark greenish fleckings. Carved and pierced ivory cover. Underneath foot, the six characters of the reign, *Ta Ch'ing K'ang-hsi nien chih* [Made in the reign of K'ang-hsi of the Great Ch'ing Dynasty].

Diameter, 4½ *inches*

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Catalogue No. 56

BLACK AND GREEN "HAWTHORN" PORCELAINS AND A SUPERB MILLEFLEURS GARNITURE

56. MAGNIFICENT "GREEN HAWTHORN" GARNITURE OF TWO BEAKERS AND A VASE *K'ang-hsi*

[a] A distinguished production of the kiln and of the decorator's art, the entire beaker coated with a glaze of soft light green which has great brilliancy, interrupted by a decoration in the motive of the winter-blooming wild prunus tree, effected by the skilful use of aubergine, white, and tones of soft light yellow. Underneath foot, a small owner's seal, within a blue double ring. [Slight restoration at lip.] *Height*, 18¼ *inches*

$1,000.—

[b] Luminous glaze of brilliant soft green tone, interrupted by a plentiful decoration of blossoming wild prunus trees with numerous birds among them, perched and on the wing. These are executed in aubergine, white, light yellow and a deep green. Underneath foot an owner's seal within a blue double ring. [Slight restoration at lip.] *Height*, 17 *inches*

[c] Tall oviform, with spreading foot, narrow shoulder and full neck with short expanding lip. Decorated in aubergine, yellow and white on a light ground of greenish sky-blue tone and a soft brilliancy. Underneath foot, an owner's seal within a blue double ring. [Slight restoration at lip.] *Height*, 17½ *inches*

Note: These superb vases are among the rarest of all the Chinese polychromes, and few are left today in the market, the finest being found in the Pierpont Morgan and Altman Collections in New York and in the Salting Collection, London. The baluster vase should be compared with the closely related example in the British Museum illustrated in R. L. Hobson, *Chinese Pottery and Porcelain*, 1915, pl. 96.

Collection of RICHARD BENNETT, ESQRE., D. L., *Thornby Hall, Thornby, Northants, and illustrated in his catalogue No.* 336

From GORER *of London*

From M. PARISH-WATSON, *New York*

[See color plate]

57. IMPORTANT "BLACK HAWTHORN" BALUSTER VASE *K'ang-hsi*

Tall and graceful baluster body, rounding at the shoulders into a high neck with wide flaring mouth. The paste is clothed in a rich greenish black glaze with oily rainbow iridescence, and is reserved with gnarled branches of white prunus blossoms springing from masses of camellia-leaf-green and aubergine rockery piled about the foot. Amid the branches are fluttering song-birds, painted in green, yellow and aubergine. Teakwood stand. [Slight repair.] *Height*, 27 *inches*

From PARISH-WATSON, *New York*

Endorsed by SIR JOSEPH DUVEEN

[See color plate]

Catalogue No. 57

Catalogue No. 58

58. Superb Millefleurs Temple Garniture of Five Pieces

Ch'ien-lung [1740]

Comprising a pair of candlesticks of unusual size, two beaker-shaped vases and an incense burner [*ting*]. The *ting* has a flattened spherical form with two raised handles and a carved teakwood cover with rock crystal finial. The beakers have wide mouths and a raised orbicular central band on each, repeated in the candlesticks, which are decorated also inside. Each piece bears a seal-mark in Chinese characters, an interpretation of which reads: "*Made in the third moon of the fourth year of the great Emperor Ch'ien-lung*," thus definitely placing these as having been made in the year 1740. The whole service is covered with blossoms and leaves in the design known as *millefleurs*.

The contour of each flower, of each leaf, is drawn in Chinese ink, and upon them the enamel colors of the period are displayed in superb tints of rose and red, blue, yellow, green and violet, applied with a skill that has never been excelled. Amongst the flowers may be seen peonies, roses, camellias, jasmines, gladioli, azaleas, lotus, magnolias, narcissi, Buddha's citrons, etc. [Slight repair at lip of one candlestick, and chip at lip of one beaker. One leg of incense burner repaired.]

Height of candlesticks, 18⅛ *inches*
Height of beakers, 17⅝ *inches*
Total height of incense burner, 20 *inches*

Note: This very important garniture was looted in China at the time of the capture of the Taku forts [1900] and was secured for Mr. Bennett, in whose possession it remained until purchased by Edgar Gorer in 1909.

Collection of Richard Bennett, Esqre., D.L., *Thornby Hall, Thornby, Northants*

From Gorer *of London*, 1910

Illustrated in color and described in Edgar Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones*, 1911, Vol. II, Pl. 200

[See illustration]

59. APPLE-GREEN JAR *K'ang-hsi*

Ovoid, with short neck and large mouth with expanding lip. Invested with a brilliant glaze of pure apple-green boldly crackled in *café-au-lait* lines. Interior of neck in rice-white glaze, with similar crackle.

Height, 6 *inches*

[See illustration]

60. SANG-DE-BOEUF VASE *K'ang-hsi*

Pear-shape, with short foot and straight and slender neck ending in a slightly everted lip. Rich *sang-de-boeuf* glaze, illustrating the blood in the process of clotting, with watery areas beneath the lip and above the foot.

Height, 8 *inches*

[See illustration]

61. SANG-DE-BOEUF GALLIPOT *K'ang-hsi*

Brilliant *sang-de-boeuf* glaze, exhibiting a few watery areas but principally given to showing the hardening and clotting blood. *Height*, 8 *inches*

Collection of the late treasurer of the Chinese Empire, YIANG LIU SANG

[See illustration]

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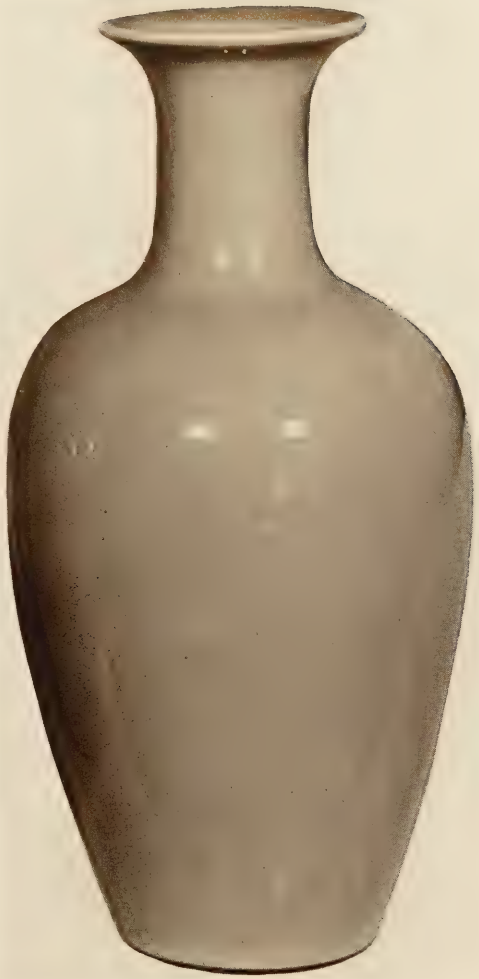

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62. Sang-de-boeuf Bottle — *K'ang-hsi*

1800. Large pear-shape, with a short thick neck and lightly expanding lip. Rich *sang-de-boeuf* glaze of soft brilliancy and even flow, with a few indications of coagulating blood at the root of the neck. *Height*, 12¾ *inches*

[See illustration]

63. Celadon Vase — *Ch'ien-lung*

500. Ovoidal, with high shoulder, short thick neck, and spreading lip. Invested with a monochrome glaze of palest tone, and very brilliant. Underneath foot the finely penciled seal mark of the reign. *Height*, 10¾ *inches*

[See illustration]

64. Coral-red Bottle *Ch'ien-lung*

Globular, with short foot, sloping shoulder and straight slender neck. Invested with a brilliant glaze of rich coral-red, of soft lustre.

Height, 9½ *inches*

[See illustration]

65. Cobalt-blue Bottle *Ch'ien-lung*

Globular, with tall thick neck. Invested with a brilliant monochrome glaze of peacock-blue, gently mottled. *Height*, 9¼ *inches*

[See illustration]

66. Camellia-leaf-green Bottle *K'ang-hsi*

Globular, with sloping shoulder and straight full neck. The shoulder reveals a series of inconspicuous incised rings. The entire vase encased in a monochrome glaze of myrtle-green, of dull lustre. *Height*, 9 *inches*

[See illustration]

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67. Clair-de-lune Bottle — *K'ang-hsi*

Globular, with straight full neck. Invested with a brilliant monochrome glaze of pure *clair-de-lune*. *Height*, 8 *inches*

[See illustration]

68. Turquoise-blue Bottle — *Ch'ien-lung*

Globular, tapering to a straight full neck. Invested with a brilliant glaze of fine turquoise-blue, having a minute fishroe crackle. Underneath foot the incised seal mark of Ch'ien-lung, beneath the glaze.

Height, 8¼ *inches*

[See illustration]

69. Apple-green Bottle — *K'ang-hsi*

Globular, with delicate foot, sloping shoulder and straight neck. Clothed in a brilliant glaze of rich apple-green, with a generous crackle *in café-au-lait* lines. *Height*, 8 *inches*

[See illustration]

70. Powder-blue Bottle *K'ang-hsi*

Pear-shape, on delicate foot and tapering to a long slender neck ending in a short expanding lip. Lustrous glaze of rich turquoise or powder-blue, lightly mottled. *Height*, 10¼ *inches*

[See illustration]

71. Inverted Pear-shape Vase (*Mei p'ing*) *Ch'ien-lung*

In form and proportions closely resembling some gallipots. Clothed in a brilliant glaze of rich and deep, yet luminous, blue. Underneath foot a seal mark. *Height*, 8¼ *inches*

[See illustration]

72. Blue Gallipot *Ch'ien-lung*

Clothed in a monochrome glaze of deep and dark, yet highly luminous, blue. *Height*, 7¼ *inches*

[See illustration]

73. Imperial-yellow Ginger Jar with Teakwood Cover *K'ang-hsi*

Ovoidal, with narrow shoulder, and large of foot. Invested with a brilliant monochrome glaze of imperial-yellow. Carved and pierced cap-shaped cover. *Height*, 8½ *inches*

[See illustration on page following]

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74. Clair-de-lune Ginger Jar with Teakwood Cover *K'ang-hsi*

Ovoid, with gracefully sloping shoulder, which is adorned with a deep border of simple and deep foliations, effected in low relief. The whole coated with a softly brilliant monochrome glaze of *clair-de-lune* note. Carved and pierced teakwood cap cover. *Height*, 9 *inches*

[See illustration]

75. Imperial-yellow Bottle *Ch'ien-lung*

Globular, tapering to a straight full neck. Invested with a brilliant monochrome glaze of rich Imperial-yellow, with fishroe crackle.

Height, 12¾ *inches*

[See illustration]

76. Tall Bottle-form Vase *K'ang-hsi*

Pear-shape, on a bold foot; the body tapering to a tall, full and straight neck. The neck bears a double border at the lip and is defined at the root by two more borders, the intervening space being divided into five vertical panels, formally decorated. Below the lower border the body of the vase is decorated with conventional lotus-scroll designs, all of the decoration being delicately penciled in grayish blue. Underneath foot, the four-character mark of Hsüan Tê, within a blue double-ring. [Apocryphal.]

Height, 15¼ *inches*

[See illustration]

77. Mirror-black Bottle-form Vase *K'ang-hsi*

Low ovoidal body on high spreading foot, with sloping shoulder and tall full neck. Invested with a mirror-black glaze of restrained brilliancy.

Height, 10 *inches*

78. Liver-red Gallipot *Ch'ien-lung*

Brilliant monochrome glaze of a beautiful liver-red, rich of note and of soft lustre. *Height*, 9½ *inches*

[See illustration]

79. Peacock-blue Gallipot *Ch'ien-lung*

With broad foot. Peacock-blue glaze, a little lighter in tone about the short neck, and minutely crackled throughout. *Height*, 9½ *inches*

[See illustration]

80. Camellia-leaf-green Bottle *K'ang-hsi*

Globular, with straight full neck. Clothed in a camellia-leaf green glaze of soft lustre, closely crackled in delicate lines. *Height*, 12 *inches*

[See illustration]

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81. Clair-de-lune Gallipot *Ch'ien-lung*

Bold and robust modeling in the gallipot form, the glaze below the shoulder taking on much of the *peau-d'orange* character. The tone a clear, full and luminous *clair-de-lune*. Underneath foot an indistinct seal mark. *Height, 7 inches*

82. Sea-green Bottle-form Vase *Yung Chêng*

Oviform body on a high and spreading foot, with flattened shoulder, short and slender neck and an expanded lip. Invested with a monochrome glaze of sea-green hue and soft brilliancy. [Repaired.] *Height, 9½ inches*

83. Pair Famille Verte Potiches, Mounted in Cuivre Doré and Fitted as Lamps *K'ang-hsi*

Beautifully painted in aubergine, *rouge-de-fer*, and gilding, with flowering peony shrubs, lotus and camellias, with rich leafage springing from a rocky base; amid the branches appear exotic long-tailed phoenixes perched on pyramids of rock. About the shoulder are bands of diaper ornament enriched with iron-red chrysanthemums, and enclosing small reserves painted with butterflies. Mounted at lip and base in *cuivre doré* and fitted for electricity; with shades. *Height, 31½ inches*

[See illustration]

84. Famille Rose Vase Mounted in Cuivre Doré, Fitted as Lamp
Yung Chêng

Baluster-form vase of fine white porcelain, painted in the *famille rose* enamels with upstanding branches of peonies and blossoms, and a perched exotic bird; mounted in *cuivre doré*. Bell-shaped amber silk shade. Fitted for electricity. *Total height*, 33 *inches*

[See illustration]

85. Pottery Jar *Ming*

Inverted pear-shape, with wide mouth and short straight lip. Monochrome glaze of deep greenish blue. *Height*, 6¼ *inches*

86. Pottery Jar *Ming*

Broad inverted pear-shape, with flattened shoulder, and short lip about a wide mouth. Soft greenish lustrous glaze, of moss-like character.
Height, 6¾ *inches*

87. Pottery Jar *Ming*

Cylindrical, with high rounded shoulder, and rounding in-drawn foot. Brilliant dark blue glaze, overspread by deeper, blackish tones.
Height, 6¼ *inches*

[END OF FIRST SESSION]

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Catalogue No. 93

SECOND SESSION

Friday, April 20, 1928, at 2:30 p.m.

Catalogue Numbers 88 to 223 Inclusive

GLASSWARE AND FINE TABLE PORCELAINS

88. Twelve Cut Glass Goblets

Bell-shape; knopped stem and round foot. Reeded below the rim.

89. Six Cut Glass Finger-bowls and Trays

To match the preceding goblets.

90. Lot of Assorted Cut Glass

Comprising: four compotiers; two bowls; four bonbon dishes. Cut to a decorative floral design.

91. Assorted Lot of Cut Glass

Comprising: Small decanter; compotier; three goblets; three clarets; three sherrys; three liqueurs; four sherbet-bowls with plates; two salt-cellars. Finely intaglio-cut with fabulous monsters and *rinceaux* of leafage within lobed panels. [One goblet, and one sherbet-bowl and plate chipped.]

92. Two Cut Glass Decanters and One Ewer

Similar to the preceding with slight variations.

93. Coalport Bleu du Roi and Gold-decorated Porcelain Dinner Service *Davis, Collamore & Company, New York*

Comprising: Five oval graduated platters; two circular platters; covered soup tureen with tray [repaired]; two oval covered vegetable tureens; two circular covered vegetable tureens; small oval covered tureen with tray; salad bowl; two oval shallow bowls; two oval compotiers; two-handled sauce-boat with tray; eighteen service plates; seventeen dinner plates; eighteen soup plates; seventeen bouillon cups and eighteen saucers; eighteen dessert plates; sixteen bread-and-butter plates; seventeen butter-chips; sixteen after-dinner coffee-cups and eighteen saucers. The *cavetto* of clear white porcelain, decorated with arabesques of leafage; the *marli* glazed *bleu du roi*, decorated in slight gold relief, gadrooned border.

[See illustration]

94. Coalport Bleu du Roi and Gold-decorated Porcelain Service
Davis, Collamore & Company, New York

Comprising: Teapot; coffee-pot; covered *sucrier;* creamer; square service platter; four covered muffin dishes; eighteen breakfast plates; eighteen cereal plates; seventeen breakfast cups and saucers; eighteen teacups and saucers; eight small and eight large egg-cups. Similar to and matching the preceding service.

[See illustration]

95. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Soup Plates. *Tiffany & Company, New York*

The *cavetto* of clear white porcelain, the *marli* glazed *rose pompadour* and elaborately decorated in slight gold relief with graceful leafage and blossoms. Signed, S. J. Russell. *Diameter*, 9½ *inches*

96. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Soup Plates *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 9½ *inches*

97. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Service Plates *Tiffany & Company, New York*

To match the preceding. *Diameter*, 10¼ *inches*

98. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Service Plates *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 10¼ *inches*

99. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Dinner Plates *Tiffany & Company, New York*

To match the preceding. *Diameter*, 9 *inches*

100. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Dinner Plates *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 9 *inches*

[See illustration opposite page 69]

101. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Dessert Plates *Tiffany & Company, New York*

To match the preceding. *Diameter*, 9 *inches*

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102. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Dessert Plates — *Tiffany & Company, New York*
360.— Similar to the preceding. — *Diameter, 9 inches*

103. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Tea Plates — *Tiffany & Company, New York*
260.— To match the preceding. — *Diameter, 7½ inches*

[See illustration]

104. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Tea Plates — *Tiffany & Company, New York*
325.— Similar to the preceding. — *Diameter, 7½ inches*

105. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Bread-and-butter Plates — *Tiffany & Company, New York*
195— To match the preceding. — *Diameter, 6½ inches*

106. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Bread-and-butter Plates — *Tiffany & Company, New York*
227 50 Similar to the preceding. — *Diameter, 6½ inches*

107. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Bread-and-butter Plates — *Tiffany & Company, New York*
162 50 To match the preceding. — *Diameter, 5½ inches*

108. Thirteen Minton Gold-decorated Rose Pompadour Porcelain Bread-and-butter Plates — *Tiffany & Company, New York*
130— Similar to the preceding. — *Diameter, 5½ inches*

109. Thirteen Minton Gold-decorated Rose Pompadour Porcelain After-dinner Coffee-cups and Saucers — *Tiffany & Company, New York*
260— To match the preceding.

[See illustration]

110. Thirteen Minton Gold-decorated Rose Pompadour Porcelain After-dinner Coffee-cups and Saucers — *Tiffany & Company, New York*
325— Similar to the preceding.

111. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED ROSE POMPADOUR PORCELAIN GAME PLATES

Tiffany & Company, New York

The *cavetti* beautifully hand-painted with various species of game, and signed, A. H. WRIGHT. The *marli* glazed *rose pompadour* and elaborately decorated in slight gold relief with graceful leafage and blossoms; signed, S. J. RUSSELL. *Diameter*, 8¾ *inches*

[See illustration on opposite page]

112. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED ROSE POMPADOUR PORCELAIN FISH PLATES

Tiffany & Company, New York

Similar to the preceding. *Diameter*, 8¾ *inches*

113. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED ROSE POMPADOUR PORCELAIN FISH PLATES *Tiffany & Company, New York*

The *cavetti* beautifully hand-painted with various species of fish, and signed, A. H. WRIGHT. The *marli* glazed *rose pompadour* and elaborately decorated in slight gold relief with graceful leafage and blossoms; signed S. J. RUSSELL. *Diameter*, 8¾ *inches*

[See illustration on opposite page]

114. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED ROSE POMPADOUR PORCELAIN FISH PLATES *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 8¾ *inches*

115. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN SOUP PLATES *Tiffany & Company, New York*

The *cavetto* of clear white porcelain, the *marli* glazed a superb Sèvres apple-green, beautifully decorated in slight gold relief with graceful blossoms, wreathed and festooned with chains of husks. Signed, S. J. RUSSELL. *Diameter*, 9¼ *inches*

116. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN SOUP PLATES *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 9¼ *inches*

117. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN SERVICE PLATES *Tiffany & Company, New York*

To match the preceding. *Diameter*, 10 *inches*

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118. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN SERVICE PLATES — *Tiffany & Company, New York*
Similar to the preceding. — *Diameter*, 10 *inches*

119. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN DINNER PLATES — *Tiffany & Company, New York*
To match the preceding. — *Diameter*, 8¾ *inches*

[See illustration]

120. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN DINNER PLATES — *Tiffany & Company, New York*
Similar to the preceding. — *Diameter*, 8¾ *inches*

121. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN DESSERT PLATES — *Tiffany & Company, New York*
To match the preceding. — *Diameter*, 9 *inches*

122. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN DESSERT PLATES — *Tiffany & Company, New York*
Similar to the preceding. — *Diameter*, 9 *inches*

123. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN TEA PLATES — *Tiffany & Company, New York*
To match the preceding. — *Diameter*, 7¾ *inches*

[See illustration]

124. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN TEA PLATES — *Tiffany & Company, New York*
Similar to the preceding. — *Diameter*, 7¾ *inches*

125. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN BREAD-AND-BUTTER PLATES — *Tiffany & Company, New York*
To match the preceding. — *Diameter*, 6½ *inches*

126. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN BREAD-AND-BUTTER PLATES — *Tiffany & Company, New York*
Similar to the preceding. — *Diameter*, 6½ *inches*

127. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN BREAD-AND-BUTTER PLATES — *Tiffany & Company, New York*
To match the preceding. — *Diameter*, 5½ *inches*

128. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN BREAD-AND-BUTTER PLATES *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 5½ *inches*

129. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN AFTER-DINNER COFFEE-CUPS AND SAUCERS *Tiffany & Company, New York*

To match the preceding.

130. THIRTEEN MINTON GOLD-DECORATED APPLE-GREEN PORCELAIN AFTER-DINNER COFFEE-CUPS AND SAUCERS *Tiffany & Company, New York*

Similar to the preceding.

[See illustration opposite page 73]

131. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED APPLE-GREEN PORCELAIN GAME PLATES *Tiffany & Company, New York*

The *cavetti* beautifully hand-painted with various species of game, and signed, A. H. WRIGHT. The *marli* glazed a superb Sèvres apple-green, beautifully decorated in slight gold relief with graceful blossoms, wreathed and festooned with chains of husks; signed, S. J. RUSSELL.

Diameter, 8¾ *inches*

[See illustration]

132. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED APPLE-GREEN PORCELAIN GAME PLATES *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 8¾ *inches*

[See illustration]

133. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED APPLE-GREEN PORCELAIN FISH PLATES *Tiffany & Company, New York*

The *cavetti* beautifully hand-painted with various species of fish, and signed, A. H. WRIGHT. The *marli* glazed a superb Sèvres apple-green, beautifully decorated in slight gold relief with graceful blossoms, wreathed and festooned with chains of husks; signed, S. J. RUSSELL.

Diameter, 8¾ *inches*

134. THIRTEEN MINTON GOLD-DECORATED AND HAND-PAINTED APPLE-GREEN PORCELAIN FISH PLATES *Tiffany & Company, New York*

Similar to the preceding. *Diameter*, 8¾ *inches*

Catalogue No. 131

Catalogue No. 132

135. Two Match Cases and Two Agate Ash Trays

[A] With green and white jade medallions. [B] Ash trays of striped blue and brown agate.

136. Pair Boulle Marqueterie Plinths

Incurvate, the sides finely inlaid in brass on tortoise-shell, displaying a Régence design; the angles with *appliqués* sheathed telamons in *cuivre doré;* ebonized base and top. *Height,* 8¼ *inches; length,* 13½ *inches*

137. Pair Cuivre Argenté Table Lamps *Louis XV Style*

Balustered shaft, embossed with leafage; flower-shape *bobêche;* on lobed round foot similarly decorated. Fawn silk shade. Fitted for electricity.

Height, 21 *inches*

138. Pair Cuivre Argenté Table Lamps *Louis XV Style*

Similar to the preceding. *Height,* 21 *inches*

139. Pair Cuivre Argenté Andirons with Set of Fire Tools

Régence Style

Canalated and echinus-molded shaft with domed finial, modeled with inforetted flutings; strap-scrolled and leaved base. With set of fire tools.

Andirons: Height, 18½ *inches*

140. Pair Bronze Andirons *After Jacopo Sansovino*

Globose shaft with flaming urn finial; on scrolled and rosetted base centring a cherubic mask. *Height,* 23½ *inches*

141. Pair Cuivre Argenté Andirons and Set of Fire Tools

Louis XVI Style

Balustered shaft embossed with vertical bandings and leafage; strap-scrolled base with *appliqué* shield of arms. Set of fire tools in stand to match. *Height,* 17½ *inches*

142. Sheraton Inlaid Satinwood Mantel Clock

By Walter Mitchelson, London; circa 1800

Arched oblong case with two bail handles; fitted with circular white enamel dial above a lunette inlay of sycamore and hollywood; the sides with *ajourés* latticed arched panels; molded base banded in kingwood; bracket feet. *Height,* 15¾ *inches; width,* 13 *inches*

[See illustration]

143. Brass Pendule *By Lépine à Paris*

Circular white enamel dial rimmed in *cuivre doré*, supported on skeleton frame and octagonal *griotte* marble base. Inscribed, LÉPINE À PARIS, No. 4412. With glass case. *Total height,* 18¾ *inches; width,* 10¾ *inches*

144. Pair Decorated Porcelain Vases *Sèvres,* 1882

Ovoidal vase, with tall knopped trumpet neck; square base. Painted in cherry-red and decorated with scrolled green leafage and mauve blossoms, oval *bleu du roi* medallions enclosing gilded profile portraits; the neck and foot glazed celadon-green, and decorated in ivory. *Height,* 19¾ *inches*

145. Two Damask and Mahogany Tabourets

Rectangular; on four scrolled and voluted feet. One with slip seat in striped blue and *vieux rose* floral damask; the other in blue floral damask.

146. Pair Mahogany Occasional Tables

Circular top, plain frieze; on columnar shaft, the cruciform base with scrolled and voluted feet. *Height,* 24 *inches; diameter,* 17¾ *inches*

147. Mahogany Work-table

Square, rounded at the corners; fitted with four drawers; on columnar shaft, the cruciform base with scrolled and voluted feet.

Height, 29 *inches; top,* 18 *inches square*

Catalogue No. 142

148. Set of Five Gilded Side Chairs *Louis XVI Style*

150.— Open back; approximately square *canné* seat; tapered and fluted round legs. Loose seat cushion in crimson floral damask.

149. Gilded Wall Mirror *Georgian Style*

210.— Arched and scrolled frame wtih leaf-scrolled pediment, centred by the three Prince of Wales' feathers. *Height, 56 inches; width, 32 inches*

150. Pair Carved Mahogany Bedside Tables *Chippendale Style*

360.— Oblong top, chamfered at the front corners; fitted with one cupboard door, rosetted and carved with a cruciform leaf motive, and opening to three small drawers; on fluted round legs.

Height, 30 inches; width, 17½ inches

151. Carved and Parcel-gilded Walnut Occasional Table *Renaissance Style*

150.— Circular top, bordered with infloretted lunettes; leaved baluster shaft, bracketed base and cruciform plinth. Plate glass top.

Height, 29½ inches; diameter, 21 inches

152. Georgian Carved and Gilded Wall Mirror *English, XVIII Century*

250.— Oval cartouche-shaped mirror, finely carved with scrolled leafage and blossoms, and crested by a flabellum motive; enclosing inner echinus-molded frame. Original mirror. *Height, 61½ inches; width, 36 inches*

153. Carved Walnut Occasional Table *Renaissance Style*

100.— Heptagonal molded top; on leaved baluster shaft, bracketed base and cruciform plinth. Plate glass top. *Height, 30 inches; width, 23 inches*

154. Set of Six Carved Walnut Side Chairs *French Renaissance Style*

330.— Open arcaded back carved with spirally voluted leafage and blossoms; approximately square molded seat, the seat-rail carved with sphinxes addorsed; on columnar H-stretchered legs. With loose seat cushions in fine seventeenth century Genoese crimson velvet.

155. Set of Six Carved Walnut Side Chairs *French Renaissance Style*

330.— Similar to and matching the preceding. Some of the velvet cushions of later date.

156. Walnut Occasional Table — *Henri II Style*

Oblong molded top; the underframing fitted with one drawer, and having four turned pendants; supported on seven diminished columnar legs; H-bar base. Plate glass top. *Height, 28 inches; width, 26¼ inches*

157. Walnut Occasional Table — *Henri II Style*

Similar to the preceding. *Height, 28 inches; width, 26¼ inches*

158. Pair Carved and Parcel-gilded Walnut Side Chairs, in Genoese Crimson Velvet — *Italian Renaissance Style*

Low back with quadrangular uprights, connected by a panel of crimson velvet with embroidered lozenge border in gold; rectangular seat, the seat-rail similarly covered and embroidered; quadrangular and turned H-stretchered legs.

159. Set of Three Cut Velvet, Carved Walnut and Parcel-gilded Side Chairs — *Tuscan Renaissance Style*

Open back enclosing arched head-rail connected to the cross-rail by turned spindles; on vase-turned and canalated H-stretchered legs. Seat in rose-crimson cut floral velvet.

160. Small Sculptured Walnut Centre Table — *Italian Renaissance Style*

Oblong molded top, lunette-carved at the edges; guilloche-molded frieze fitted with one drawer; supported on lyre-shaped ends, sculptured with semi-draped figures, and an arcaded structure of three balusters; H-bar base. *Height, 28½ inches; length, 29½ inches*

161. Pair Damask and Carved Mahogany Armchairs — *Chippendale Style*

Serpentined oblong back and seat, with the armpads, covered in *vieux rose* floral damask; open leaf-carved arms, on scrolled supports joining the seat-rail back from the front legs; leaf-carved cabriole legs, pad feet.

162. Carved Walnut Writing-desk — *Italian Renaissance Style*

Oblong top, with shelved superstructure carved with winged sphinx-like figures and fitted with stationery rack and a two-branch light; underframing with one drawer; on lyre-shaped end supports connected by an imbricated and rosetted median stretcher.

Height, 51½ inches; length, 54 inches

163. Pair Crimson Velvet and Carved Walnut Armchairs

Rectangular back, the down-curving closed arms and loose seat cushion in fine rose-crimson velvet with deep soft pile, the arms trimmed with broad galloon. Seat-rail carved with imbricated leafage; on short quadrangular legs.

164. Pair Carved, Painted and Parcel-gilded Console Tables

Adam Style

Rectangular marble top, supported on frieze fret-carved with the Greek key motive, and four scrolled and voluted brackets with imbricated leafage; molded base with festooned urn terminal. Finished ivory-white and parcel-gilded. *Height*, 32 *inches; length*, 47 *inches*

165. Upholstered Armchair in Cut Velours

Rectangular back, slightly splayed arms, and the loose seat cushion, covered in aubergine velours, cut to a Gothic design.

166. Carved Mahogany Dressing-table, with Gilded Mirror

Chippendale Style

Oblong molded top, the underframing fitted with one frieze drawer flanked on either side by a deeper cupboard door; supported on angular legs, which, with the drawer-front, are fret-carved with strap scrollings. Plate glass top. Triple mirror, arranged with a two-branch light.

Height, 30½ *inches; length*, 59½ *inches*
Height of mirror, 36 *inches; length*, 48 *inches*

167. Four Brocade Carved and Gilded Side Chairs *Louis XVI Style*

Leaf-carved molded back with oval *canné* panel, cane seat; round fluted tapering legs. Seat and back valance in French ivory and silver brocade.

168. Brocade Carved and Gilded Banquette *Louis XVI Style*

En suite with the preceding. *Length*, 54 *inches*

169. Carved Mahogany Bedside Table *Chippendale Style*

Square top, the underframing fret-carved to a lozenge lattice design and fitted with one drawer; on tapering square legs similarly carved, connected by a shelf-stretcher. Plate glass top.

Height, 30½ *inches; top* 18 *inches square*

170. Carved Mahogany Wing-armchair *Chippendale Style*

Rectangular back, two small wings, seat and armpads, covered in aubergine velours; on cabriole legs carved at the knees with cabochon and cartouche motives, terminating in leaf-scrolled feet.

171. Chippendale Carved and Gilded Overmantel Mirror *English, XVIII Century*

Mirror paneled into sections and enclosed by reverse C-scrolled moldings; crested by a cartouche and a perched eagle. The sides carved with entwined branches of leafage and rocaille-rococo motives.

Height, 6 *feet* 4 *inches; width*, 4 *feet* 10 *inches*

[See illustration]

172. Mahogany Chest-of-drawers Mounted in Cuivre Doré *Chippendale Style*

Oblong molded top, the frieze carved in low relief with a wave patterning; the body fitted with two small above three long cock-beaded drawers, trimmed with *cuivre doré* rocaille-rococo branch handles and lock plates; French bracket feet. Plate glass top.

Height, 39½ *inches; length*, 42 *inches*

173. Carved Mahogany Writing-table *Chippendale Style*

Oblong top, with perforated latticed galleried section; the underframing fret-carved in the Chinese Chippendale style and fitted with two drawers; on tapered square legs, bracketed at the knees and similarly carved. Plate glass top. *Height*, 32 *inches; length*, 39 *inches*

174. Chippendale Mahogany Tray-top Table *English, XIX Century*

Oblong tilting-top; on leaf-carved baluster support and tripod legs, carved at the knees with rocaille-rococo leafage and terminating in voluted leaf feet. *Height*, 29½ *inches; width*, 27½ *inches*

175. Carved Mahogany Chest-of-drawers *Chippendale Style*

Oblong top with outset centre, and molded edges; on fluted pilasters, enclosing four graduated drawers; the lower recessed and carved with a shell motive; flanked on either side by four concave drawers; bracketed base. Plate glass top. *Height*, 37½ *inches; length*, 58½ *inches*

Catalogue No. 171

Catalogue No. 177

Catalogue No. 178

176. Pair Chippendale Carved Mahogany and Needlepoint Side Chairs *XVIII Century*

Open back with *ajouré* strap-scrolled, vase-shaped splat, and carved with rocaille leafage; the seat-rail carved with a strap-work of cartouches; on leaved cabriole legs terminating in claw-and-ball feet. Slip seat in floral *gros point* with *tête de nègre* ground.

177. Pair Needlepoint Carved and Parcel-gilded Walnut Side Chairs *English, XVIII Century*

Rectangular back and seat covered in superb *gros* and *petit point*. The back of one chair worked with the figure of an enthroned monarch with various attendants; the seat with falconers, birds and flowers. The back of the other with three *chinoiserie* figures amidst foliations, and above, a fabulous winged monster; the seat with blossoms and flying cranes. Executed on a blue ground in brilliant reds, greens, blues, yellow, brown and ivory. Bracketed cabriole legs, shell-carved at the knees and terminating in pad feet. [Frames of later date.]

From Lewis & Simmons, *New York*

[See illustration on preceding page]

178. Pair Chippendale Carved Mahogany and Needlepoint Side Chairs *English, XVIII Century*

In the French taste. The arched back and seat covered in *gros* and *petit point*, displaying pastoral figures in landscape, surrounded by foliations, on a forest-green ground; cabriole legs terminating in dolphin-head feet, and carved at the knees with leafage; the seat frame with a leaf-molding.

From Lewis & Simmons, *London*

[See illustration of one on opposite page]

179. Pair William and Mary Needlepoint and Carved Walnut Tall-back Side Chairs *English, XVII Century*

Slightly canted back with columnar uprights and Baroque-scrolled leafy cresting; the central panel *ajouré* with strap scrolling centring a cruciform motive. Seat in fine floral *gros point* of later date, executed in brilliant colors on a black ground; on turned legs, connected by an incurvate X-stretcher with vase terminal.

Collection of M. J.-P. P. Casimir-Perrier, *Paris*

From Lewis & Simmons, *New York*

180. Pair William and Mary Needlepoint and Carved Walnut Tall-back Side Chairs *English, XVII Century*

Similar to the preceding.

Collection of M. J.-P. P. Casimir-Perrier, *Paris*

From Lewis & Simmons, *New York*

[See illustraton of one]

181. Pair Charles II Needlepoint and Carved Walnut Armchairs *English, XVII Century*

Slightly canted back with oval *canné* panel; leaved balustered uprights and scrolled cresting; leaved and voluted arms with S-scrolled supports; on similar legs, connected by a saltire stretcher and carved frontal stretcher. Seat in floral *gros point* of later date, woven on a *tête de nègre* ground in fine colors.

Collection of M. J.-P. P. Casimir-Perrier, *Paris*

From Lewis & Simmons, *New York*

[See illustraton of one]

182. Chinoiserie Painted Leather Three-fold Screen *XVIII Century*

Three upright folds, painted with a panoramic view of a park, a joss house at left, before which is a mandarin with attendants, one carrying two macaws; at right are other exotic birds and a vista of a lake.

Height, 5 feet 8½ inches; length extended, 6 feet 10 inches

Catalogue No. 181

Catalogue No. 180

Catalogue No. 183

183. Important Chippendale Mahogany Settee, in Eighteenth Century Needlepoint

Serpentined oblong back, outscrolling arms and seat covered in superb *gros* and *petit point* and *point St. Cyr*, exhibiting at the back within a leaved cartouche a banqueting scene, the seat with a bold design of scrolling leafage and blossoms upon which are perched gaily plumaged exotic birds; executed in brilliant reds, greens, blues, browns, tawny-tan and ivory on a *tête de nègre* ground. Canalated square legs, connected by perforated stretchers. *Height 3 feet 2 inches; length, 7 feet 3 inches*

[See illustration]

184. Cuivre Doré, Kingwood and Tulipwood Vitrine

Louis XVI Style

Tall rectangular glazed cabinet, chamfered at corners, with door opening to mirrored interior fitted with plate glass shelves; on quadrangular legs, connected by incurvate stretchers. The whole enriched with *cuivre doré* mounts. *Height, 6 feet 4 inches; width, 3 feet 5 inches*

185. Carved Walnut Library Suite, in Seventeenth Century Crimson Velvet

Comprising settee and pair of armchairs. Rectangular back, closed arms and seat covered in superb Genoese rose-crimson velvet, paneled and banded in galloon. The frames carved with bold acanthus leaves and cabochon-cartouche motives; short gadrooned square legs.

Settee: Length, 6 feet 2 inches

186. Inlaid Mahogany Serpentine-front Sideboard

Oblong top with serpentined front, cross-banded in satinwood; three serpentined drawers flanked on either side by a convex single drawer above a cupboard; the whole cross-banded, and trimmed with lion-head ring handles; square tapering legs.

Height, 3 feet 4 inches; length, 6 feet 6 inches

187. CHIPPENDALE CARVED MAHOGANY KNEE-HOLE WRITING-DESK

English, XVIII Century

In the French taste. Oblong top hinged in three sections, the centre slightly recessed, inset with aubergine velvet, and opening to compartmented interiors. The frieze of serpentined contour, carved with a lozenge lattice and in relief with rococo scrolling leafage, the lower molding gadrooned. The knee-hole fitted with three cock-beaded drawers, and flanked by paneled cupboard doors opening to fitted interiors; on carved bracket feet. Plate glass top.

Height, 29½ inches; length, 48 inches

[See illustration on opposite page]

188. CRIMSON AND GOLD BROCATELLE UPHOLSTERED SUITE

Comprising settee and two armchairs. Rectangular back, outscrolling arms; on short quadrangular walnut legs with turned feet. The settee with three loose cushions, the armchairs each with one loose seat cushion; covered in fine crimson and gold brocatelle, of Louis Quatorze design, and trimmed with fringe. *Settee: Length, 7 feet 6 inches*

189. UPHOLSTERED THREE-CUSHION-BACK SOFA

Rectangular back and outscrolling closed arms, with the three loose seat cushions, covered in *vieux rose* diapered velours; on gadrooned round feet.

Height 3 feet 2 inches; length, 6 feet 7 inches

190. FOUR VIEUX ROSE VELOURS CUSHIONS

Square; covered to match the preceding settee.

191. DAMASK CARVED THREE-FOLD SCREEN

Echinus-molded frames carved at the bases with rosetted cruciform leaf motives; fitted with panels of fine *vieux rose* floral damask patterned with a Louis Quatorze design. Finished mahogany.

Height, 6 feet; width extended, 6 feet

192. ELABORATELY CARVED AND PARCEL-GILDED CIRCASSIAN WALNUT DINING-TABLE

Square top, carved at the edges with infloretted lunettes; the underframing gadrooned, and supported on central bulbous shaft and massive reverse-scrolled gilded legs, with claw feet, and hung with encarpae. Massive leaf-carved X-stretchers. *Height, 30 inches; top 68½ inches square*

Catalogue No. 187

193. Carved Walnut Grand Piano *By Steinway & Sons, New York*

Carved in the Renaissance style with cherubim sheathed in spirally voluted leafage, supporting belaureled harps; on coupled canalated and leaf-carved legs, connected by guilloche-molded stretchers. Full keyboard; repetition action; duplex scale; serial No. 150252.

194. Carved Walnut Piano Bench *Renaissance Style*

Carved to match the preceding piano. Fitted with seventeenth century crimson velvet loose seat cushion.

Height, 20½ inches; length, 36 inches

195. Carved Mahogany Knee-hole Writing-desk *Chippendale Style*

Oblong top gadrooned at the edges, the frieze fret-carved; front fitted with arched knee-hole, flanked on either side by four drawers trimmed with bail handles; molded base. Plate glass top.

Height, 30½ inches; length, 53 inches

196. Carved Mahogany Chifforobe *Chippendale Style*

In two sections. The upper with chamfered front corners fluted and quilled, guilloche-molded and leaf-carved cornice, and fitted with double cupboards opening to fitted interior, above sliding tray. The lower section with four graduated cock-beaded drawers; on carved bracketed base.

Total height, 6 feet 1 inch; width, 4 feet

197. Carved Mahogany Four-post Canopy Bedstead *Chippendale Style*

Paneled and fret-carved head-board enclosed by tapered quadrangular posts, the foot-posts canalated and balustered in section; supporting *ajouré* latticed and leaf-carved canopy. On two quadrangular and two cabriole legs with claw-and-ball feet, finely carved at the knees with leafage. Fitted with box spring and mattress.

Total height, 7 feet 2 inches; length, 7 feet; width, 4 feet 3 inches

198. Carved Mahogany Wardrobe *Georgian Style*

Rectangular cabinet with echinus-molded and leaf-carved frieze; arranged with double enclosing cupboard doors fitted with mirrors; bracketed base.

Height, 6 feet 2 inches; width, 4 feet 6 inches

199. Carved Mahogany Wardrobe *Georgian Style*

Similar to the preceding. *Height, 6 feet 2 inches; width, 4 feet 6 inches*

200. Carved Mahogany Tall-post Bedstead *Chippendale Style*

Tall rectangular back carved with leafage and paneled with echinus moldings; clustered columnar posts at the foot, balustered in section and with vase finials; short cabriole legs, terminating in claw-and-ball feet. Fitted with box spring and mattress.

Height, 7 feet 7½ inches; length, 7 feet 3 inches; width, 5 feet 2 inches

CUSHIONS, DAMASK AND VELVET HANGINGS

201. Three Crimson Silk Damask Cushions

Square, in heavy rose-crimson floral damask; banded with a fringed and tasseled galloon.

202. Pair Genoese Ruby Velvet Cushions

Square, of fine ruby velvet; paneled in golden-yellow galloon.

203. Pair Crimson Satin Damask Hangings with Valance

Rose-crimson silk, *damassé* with a bold allover design of foliations, enclosing centrally stellate motives. The valance rectangular. Banded with self-color galloon. Lined and interlined.

Hangings: Length, 9 feet 7 inches; width, 4 feet 7 inches
Valance: Length, 5 feet; depth, 1 foot 10 inches

204. Pair Crimson Silk Damask Hangings

Fine rose-crimson silk, *damassé* with an allover floral design; paneled with broad gold galloon and trimmed with a fringed gold galloon, the top to simulate a valance. Lined with *bleu de ciel* silk, and interlined.

Length, 9 feet 3 inches; width, 5 feet 2 inches

205. Three Crimson Silk Damask Hangings

Comprising pair portières and one larger hanging. Similar to and matching the preceding; but reversible. Interlined.

Portières: Length, 9 feet 5 inches; width, 3 feet 6 inches
Hanging: Length, 8 feet 11 inches; width, 6 feet 9 inches

206. Pair Crimson Silk Damask Portières

Similar to the preceding. Reversible; interlined.

Length, 9 feet 5 inches; width, 4 feet 4 inches

207. Pair Crimson Silk Damask Hangings with Valance

Similar to the preceding. Lined and interlined.

Hangings: Length, 12 feet; width, 5 feet 2 inches
Valance: Length, 11 feet; depth, 1 foot 9 inches

208. Two Pairs Striped Satin Damask Hangings with Valances

Striped in cerulean-blue and *vieux rose*, alternating with narrower bands of golden-yellow; *damassé* with a bold design of undulating lace-like motives and large sprays of flowers supported on opposed curling leaves. Shaped valances. Trimmed with a parti-colored tasseled fringe. Lined and interlined.

Hangings: Length, 9 feet 9 inches; width, 4 feet
Valances: Length, 5 feet 10 inches; depth, 2 feet 4 inches

209. Set of Bedroom Hangings in Satin Damask-brocatelle

Comprising pair hangings with valance, and coverlet. Of pale aubergine satin, patterned with an allover floral design in powder-blue. Paneled and banded in a varicolored cut velours galloon.

Hangings: Length, 9 feet 11 inches; width, 4 feet
Valance: Length, 5 feet 11 inches; width, 2 feet
Coverlet: Length, 7 feet 8 inches; width, 6 feet 3 inches

210. Three Pairs Blue and Ivory Damask-brocatelle Hangings with Valances

Pale turquoise-blue field, patterned in ivory with a repeated design of latticed jardinières of flowers with leafage. Trimmed with a parti-colored tasseled fringe. Lined and interlined. Draped valances, corded and rosetted.

Hangings: Length, 10 feet 8 inches; width, 3 feet 7 inches

211. Two Pairs Vieux Rose Silk Damask Hangings with Valances *Régence Style*

Fine silk, *damassé* with an allover floral design of jardinières of flowers, supported on latticed medallions and enclosed within leafy ogivals. Banded in broad galloon. Lined and interlined. Scalloped valances with *appliqué* design of flabellum motives; trimmed with a ball fringe.

Hangings: Length, 10 *feet* 8 *inches; width,* 4 *feet* 11 *inches*
Valances: Length, 6 *feet* 6 *inches; depth,* 2 *feet* 1 *inch*

212. Two Pairs Vieux Rose Silk Damask Hangings with Valances *Régence Style*

Similar to the preceding.

Hangings: Length, 10 *feet* 8 *inches; width,* 4 *feet* 11 *inches*
Valances: Length, 6 *feet* 6 *inches; depth,* 2 *feet* 1 *inch*

213. Pair Vieux Rose Silk Damask Hangings with Valance *Régence Style*

Similar to the preceding.

Hangings: Length, 10 *feet* 8 *inches; width,* 4 *feet* 11 *inches*
Valance: Length, 6 *feet* 6 *inches; depth,* 2 *feet* 1 *inch*

214. Two Pairs Powder-blue Figured Velvet Hangings

Jaspé ground, figured in slight relief with a bold allover Louis Quatorze design; trimmed with a tasseled fringe. Lined and interlined.

Length, 11 *feet* 5 *inches; width,* 3 *feet* 10 *inches*

215. Pair Powder-blue Figured Velvet Portières

Similar to and matching the preceding.

Length, 9 *feet* 4 *inches; width,* 5 *feet* 6 *inches*

216. Two Pairs Crimson and Gold Brocatelle Hangings with Valances

Fine old-gold ground, woven in rose-crimson with an allover repeated design of bold leafy palmettes and opposed sprays of flowers; trimmed with a parti-colored fringe. Lined and interlined. Shaped valances *appliqué* with flabellum motives and trimmed with a deep parti-colored tasseled fringe.

Hangings: Length, 12 *feet* 11 *inches; width,* 4 *feet*
Valances: Length, 5 *feet* 6 *inches; depth,* 1 *foot* 10 *inches*

217. Two Pairs Crimson and Gold Brocatelle Hangings with Valances

Similar to the preceding.

Hangings: Length, 13 *feet* 2 *inches; width,* 4 *feet*
Valances: Length, 5 *feet* 6 *inches; depth,* 1 *foot* 10 *inches*

218. Pair Crimson and Gold Brocatelle Hangings with Valance

Similar to the preceding.

Hangings: Length 9 *feet* 8 *inches; width,* 5 *feet* 5 *inches*
Valance: Length, 7 *feet* 8 *inches; depth,* 1 *foot* 6 *inches*

RUGS

219. Persian Runner

Fluctuating crimson field, exhibiting an allover asymmetric design of leafy branches and upcurving leaves in shades of green, blue and ivory; fawn floral border enclosed by guards.

Length, 20 *feet* 2 *inches; width,* 2 *feet* 8 *inches*

220. Serebend Runner

Rose-crimson field, woven with an allover design of "pear" motives; ivory border enclosed by guards. *Length,* 14 *feet* 6 *inches; width,* 3 *feet*

221. Serebend Runner

Rose-crimson field, patterned with an allover design of minute jardinières of flowers in shades of blue; ivory floral border enclosed by numerous narrow guards, the outermost carrying a series of reciprocal trefoils.

Length, 16 *feet* 4 *inches; width,* 3 *feet*

222. Cabistan Runner

Deep Mohammedan-blue field, woven with an allover design of multi-colored "river loops"; diagonally striped floral border enclosed by guards.

Length, 15 *feet; width,* 3 *feet* 3 *inches*

223. Cabistan Runner

Similar to the preceding.

Length, 14 *feet* 8 *inches; width,* 3 *feet* 3 *inches*

[END OF SECOND SESSION]

THIRD AND LAST SESSION

Saturday, April 21, 1928 at 2:30 p.m.

Catalogue Numbers 224 to 317, Inclusive

FINE VELVETS, MAJOLICA, BRONZES AND STATUARY

224. GENOESE RUBY VELVET TABLE COVER — *Italian, XVII Century*

Fine ruby velvet; banded in gold galloon.

Length, 27 inches; width, 20 inches

225. THREE SMALL PANELS OF GENOESE JARDINIÈRE VELVET

Italian, XVII Century

Ivory ground, patterned with a bold asymmetric design of scrolling leafage, tulips and jardinières of flowers, in jade-green, wine-red, aubergine, and golden-brown.

Length, 27½ inches, width, 17 inches
Length, 23 inches; width, 21 inches
Length, 21 inches; width, 20 inches

226. GOTHIC GREEN FERRONNERIE VELVET PANEL

Italian, Late XV Century

Jade-green velvet with deep silky pile, cut to a Gothic design of ogivals enclosing leafy motives; banded in gold galloon.

Length, 25½ inches; width, 14¼ inches

227. TWO GENOESE LOUIS XIV JARDINIÈRE VELVET PANELS

Italian, XVII Century

Ivory ground, cut to a floral jardinière design; one in jade-green and wine-crimson, the other olive-green and crimson.

Length, 40 inches; width, 22½ inches
Length, 30 inches; width, 21 inches

228. TWO BLUE SPAR TAZZAS MOUNTED IN CUIVRE DORÉ

French, circa 1820

Ovoidal coupe of semi-opaque mineral, rimmed in finely chiseled *cuivre doré;* on balustered shaft and round foot similarly mounted.

Heights, 5½ and 6½ inches

From LEWIS AND SIMMONS, *New York*

229. Pair Faenza Majolica Alberelli *XVI Century*

Beautifully decorated with medallions wreathed in green leafage, and enclosing figures of St. John and of a courtesan, upon grounds of canary-yellow; the remainder of the body occupied by panels in deep cobalt-blue, reserved with scrolling floral ornament in orange-yellow.

Height, 12½ *inches*

J. E. Taylor *Collection, Christie, Manson & Woods*, 1912

From Duveen Brothers, *New York*

[See illustration]

230. Urbino Majolica Dish *XVI Century*

Alexander and diogenes. Scalloped circular dish finely painted in colors of the *grand feu*—aubergine, cobalt-blue, orange-yellow and green—with a landscape, in the foreground of which appears Alexander, leading a cavalcade; the bearded Diogenes has fallen on his knees before the horse of the monarch. Teakwood stand. *Diameter*, 13 *inches*

From Lewis and Simmons, *New York*

231. Caffaggiolo Majolica Two-handled Vase *Early XVI Century*

Finely painted with two oval medallions depicting St. Thomas and St. Stephen, in meadow landscapes; upon a ground of rich cobalt-blue developing in colors of the *grand feu* blossoms and scrollings of leafage, two of which terminate in cornucopiae of fruits. Teakwood stand

Height, 14¼ *inches*

[See illustration]

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Catalogue No. 229

Catalogue No. 233

Catalogue No. 232

Catalogue No. 234

232. TERRA-COTTA GROUP *Asia Minor, IV Century B.C.*

BACCHIC DANCE. The two erect figures gracefully posed, Bacchus with his left arm raised; his right encircles the waist of a bacchante, at whose side is the figure of Cupid. Molded base and ebonized plinth.

Height, 10½ *inches; width*, 6¾ *inches*

Collection of HENRI DE MORGAN

Collection of M. C. D. BORDEN, *American Art Association*, 1913

[See illustration]

233. TERRA-COTTA GROUP *Greek, IV Century B.C.*

EPHEDRISMOS. Erect figure of a young woman in flowing draperies, supporting another upon her back. This group represents a favorite game of the Greeks in which the victor had to be carried by the vanquished.

Height, 10½ *inches; width*, 3¾ *inches*

Collection of HENRI DE MORGAN

Collection of M. C. D. BORDEN, *American Art Association*, 1913

[See illustration]

234. TERRA-COTTA GROUP *Greek, IV Century B.C.*

PEGASUS DRINKING AT THE WELL OF PIRENÉ. The well-head is surmounted by a plinth capped with the sacred symbol, the *palmetto;* to the right of which is Pegasus, drinking at the well, Bellerophon standing by him, his left hand resting upon his shield; at left is the classically robed Pirené, half kneeling, a hydria at her side.

Height, 11¾ *inches; length*, 13 *inches*

Collection of HENRI DE MORGAN

Collection of M. C. D. BORDEN, *American Art Association*, 1913

[See illustration]

235. Pair Sèvres Bisque Groups with Porcelain Plinths

After E. M. Falconet, and Boizot and Perrotin; French, XVIII Century

[A] Pygmalion et galatée. The sculptor Pygmalion kneels in adoration before the erect graceful figure of Galatea, at whose back are two cherubim. Oval *bleu du roi* plinth inscribed with quatrain in French, and enriched with gilding.

1800.

[B] Prométhée créateur. Graceful erect nude male figure, by whose side kneels the bearded Prometheus, holding a torch and gazing up at him. Slightly in the rear is a winged cherub with a shield. Oval *bleu du roi* plinth, as above. *Total heights, 17 and 18¼ inches*

Note: The *Pygmalion* was one of the later works executed by Falconet in marble and was carried out in 1763. Its translation into bisque was the work of his assistant Duru [*Vide*, Charles d'Ujfalvy, *Petit dict. des m. et m. des biscuits de porcelaine*, 1895], and copies were ordered, among others, by the King of Sweden as a present for the Empress of Russia. The *Prométhée* is after Boizot and Perrotin [1774]. The figures are illustrated in Armand Guérinet, *Les Biscuits de la Manufacture Nationale de Sèvres*, plates 46 and 47; and in Bourgeois and Lechevallier Chevignard, *Biscuit de Sèvres*, 1914, plates 9 and 22.

Collection of Mlle. Dreyfous, *London*

From Lewis and Simmons, *New York*

[See illustration]

ANTOINE LOUIS BARYE

French: 1796—1875

[Bronze Animal Statuette]

236. Pointer

Finely modeled sporting dog, the off forepaw raised. Signed upon irregular oval base, BARYE. Molded wood plinth.

1650

Height, 3½ inches; length, 5¾ inches

From M. Knoedler and Company, *New York*

ANTOINE LOUIS BARYE

French: 1796—1875

[Bronze Animal Group]

237. Hind and Fawn

Well modeled animals, peacefully recumbent. Signed upon rectangular base, BARYE. Molded wood plinth. *Height, 2¾ inches; length, 5¼ inches*

225

Catalogue No. 235 [A]

Catalogue No. 235 [B]

Catalogue No. 240

Catalogue No. 241

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Statuette]

238. WOLF CAUGHT IN TRAP

Naturalistic figure, depicted in howling agony, its near forepaw caught in a trap. Signed upon irregular base, BARYE. Oblong molded wood plinth. *Height*, 4½ *inches; length*, 5 *inches*

Cf. Charles de Kay, "Barye," 1889, *Pl.* 41

From M. KNOEDLER AND COMPANY, *New York*

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

239. LIONESS AND FOX

Crouching figure of a lioness with her left forepaw pinning to earth a fox. Rocky base; signed, A. L. BARYE. Walnut stand. *Length*, 9½ *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

240. PANTHER DEVOURING GAZELLE

Naturalistically modeled animal, its forepaws grasping its victim, which it is devouring. Greenish patina. Signed upon oval base, BARYE. Molded wood plinth. *Height*, 4¾ *inches; length*, 12¾ *inches*

Cf. Charles de Kay, "Barye," 1889, *Pl.* 38

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

241. LION DEVOURING DOE

Crouching ferocious beast with bushy mane and upcurved tail, in the act of devouring a small doe. Oval base. Signed on base, BARYE. Molded wood plinth. *Height*, 5¼ *inches; length*, 12¼ *inches*

Cf. Charles de Kay, "Barye," 1889, *Pl.* 42

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Statuette]

242. GREYHOUND

Crouching figure of a greyhound with his nose to the ground. Signed on oval base, BARYE. Walnut stand. *Length*, 10½ *inches*

1400.—

From M. KNOEDLER AND COMPANY, *New York*

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

243. TIGER DEVOURING STAG

Naturalistically modeled standing beast, his near forepaw grasping the shoulders of his victim, whose antlered head is thrown agonizingly back. Fine greenish patina. Signed upon oval base, BARYE. Oval wood plinth.

1500.—

Height, 6½ *inches; length*, 12 *inches*

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

244. LION CRUSHING SERPENT

The magnificent beast, with bushy mane, is crouched upon its haunches, snarling, and crushing a coiled serpent with his right forepaw. Signed upon oval base, BARYE. Molded wood plinth.

2500.—

Height, 10½ *inches; length*, 13½ *inches*

Cf. Charles de Kay, "Barye," 1889, Pl. 24, for the large Tuileries group

From M. KNOEDLER AND COMPANY, *New York*

[See illustration]

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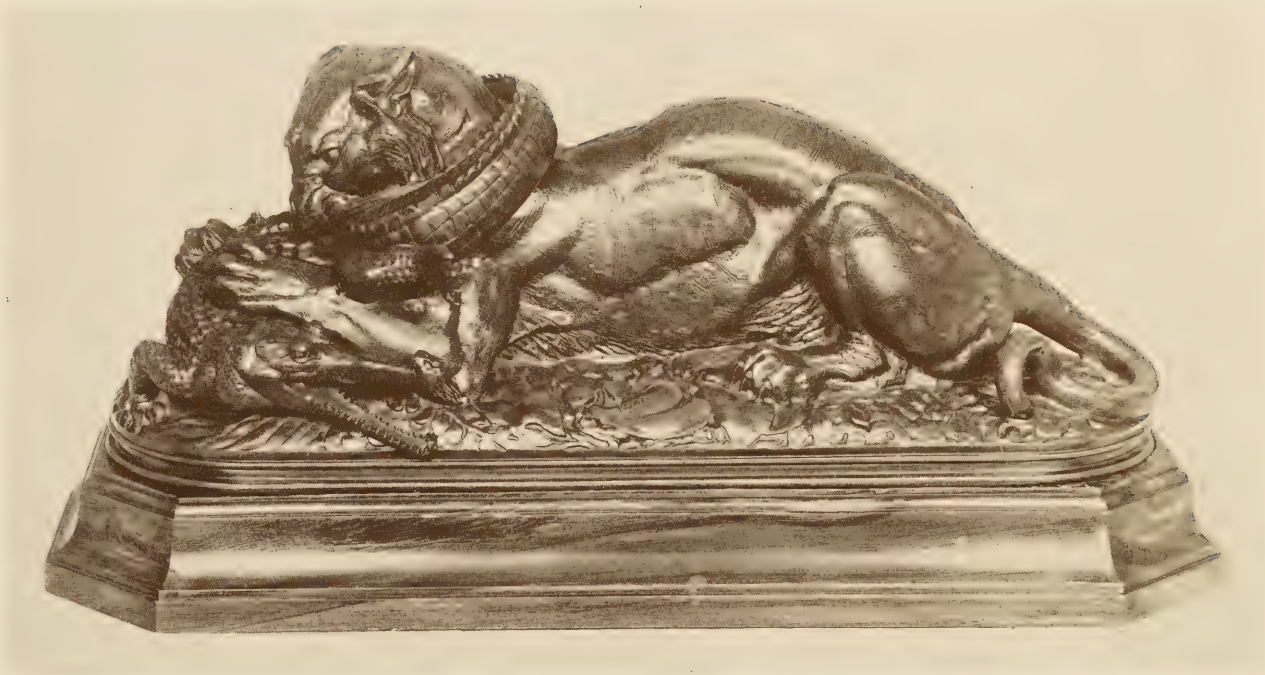
Catalogue No. 244

Catalogue No. 245

Catalogue No. 246



Catalogue No. 247

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

245. PANTHER SEIZING STAG

2500. — The panther in the act of ferociously attacking the stag, one paw clawing its victim's face, its teeth imbedded in the stag's neck. Signed upon irregular oval base, A. L. BARYE. Oval plinth.

Height, 14 inches; length, 21½ inches

[See illustration on page preceding]

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

246. PANTHER ATTACKING YOUNG DEER

2600. — Finely modeled powerful beast, standing over a prostrate deer, its jaws imbedded deeply in the neck of its victim, whose head is thrown back in agony. Signed upon irregular oval base, BARYE. Molded wood plinth.

Height, 12½ inches; length, 21¼ inches

From M. KNOEDLER AND COMPANY, *New York*

[See illustration on page preceding]

ANTOINE LOUIS BARYE

FRENCH: 1796—1875

[Bronze Animal Group]

247. TIGER DEVOURING GAVIAL OF GANGES

2600. — Superbly conceived beast, crouching, its forepaws tightly grasping the crocodile, into whose neck the tiger's jaws are clamped, the victim's scaly tail encircling its neck. Oval base molded with shrubbery, leafage and a tortoise. Fine patina. Signed upon base, BARYE. Molded wood plinth.

Height, 7½ inches; length, 19¾ inches

Cf. Charles de Kay, "Barye," 1889, Pl. 16

From M. KNOEDLER AND COMPANY, *New York*

[See illustration on opposite page]

248. Bronze Group of Perseus Slaying the Medusa *Louis XIV Period*

Figure of Perseus, robed as a Roman warrior, with winged helmet and sandals, his shield held firmly on his left arm, his sword upraised in his right hand; standing astride the prostrate Medusa. Irregular oval base. Fine patina. Oval wood plinth. *Height, 16 inches; length, 15½ inches*

[See illustration on page following]

AFTER GIOVANNI DA BOLOGNA

French: XVII Century

[Louis Quatorze Cire-perdue Bronze Group]

249. Pluto and Proserpine

Finely modeled form of the bearded Pluto, wearing a diadem, and holding aloft the nude figure of the daughter of Zeus, in the act of striding across the form of a nymph. Excellent patina. Marbleized wood plinth.

Group: Height, 22¼ inches
Plinth: Height, 14¼ inches

From Charles Davis, *London*

[See illustration on opposite page]

AFTER GIOVANNI DA BOLOGNA

French: XVII Century

[Louis Quatorze Cire-perdue Bronze Group]

250. Rape of the Sabines

Superbly modeled form of the Roman Thalassius, holding in his arms the most beautiful of the daughters of the Sabines, and striding across the crouching figure of an aged Sabine. The personification of the victory of the Roman Empire, by the fusion of the Latin race with that of the Sabines. Excellent patina. Base modeled with helmet, breastplate and sword. Marbleized wood plinth.

Group: Height, 24½ inches
Plinth: Height, 14¼ inches

The original of this famous group is of marble and is in the Loggia dei Lanzi, Florence; it was commenced in 1581 and finished in 1583, and is illustrated in Abel Desjardins, *La Vie et l'Œuvre de Jean Bologne*, pl. facing page 36, and in most works on Florentine sculpture.

From Charles Davis, *London*

[See illustration on opposite page]

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Catalogue No. 248

JEAN-ANTOINE HOUDON

FRENCH: 1741—1828

251. SABINE HOUDON [1788]

Exquisite statuary marble bust of a young child, with delicately modeled features and short hair; the head slightly turned towards the right shoulder, the lips pursed. Inscribed: SABINET HOUDON, 1788. Square dove marble base. *Total height*, 17½ *inches*

Collection of MLLE. SABINE HOUDON, *afterwards* MME. HENRI DUVAL

Collection JACQUES DOUCET, *Paris*

Vente DOUCET, *Paris*, 1912

From DUVEEN BROTHERS, *New York*

Paris Salon of 1789

Recorded in P. Vitry, "Houdon, portraitiste de sa femme et de ses enfants," Revue de l'Art Ancien et Moderne, May 1906. *pp.* 343, 346, 348; *and in Georges Giacometti, "Le Statuaire Jean-Antoine Houdon et Son Epoque,"* 1919, *Vol. II, p.* 211

An example in plaster with the seal of the Houdon Atelier, figured in the Vente Pierre Decourcelle, and passed into the collection of Mrs. Rita Lydig, of New York.

Jean-Antoine Houdon was married in 1786; his eldest daughter, Sabine, was born on March 6, 1787. During the following winter, Houdon modeled a bust of the baby, aged 10 months, which was exhibited in the Salon of 1789. According to the catalogue of the Jacques Doucet sale, the bust remained in the possession of the family of Sabine Houdon (Duval) until about seven or eight years preceding the latter event, i.e. until about 1904 or 1905, whence it passed directly into the Doucet collection.

[See illustration]

ÉTIENNE-MAURICE FALCONET

FRENCH: 1716—1791

[Statuary marble group]

252. CUPID AT THE TOILETTE OF VENUS

Gracefully modeled figure of Venus, her hair braided and dressed with flowers, leaning toward the small figure of Cupid, who clambers up toward her upon a boulder, at the base of which are modeled two cooing doves. Fluted cylindrical marble plinth. *Total height*, 18½ *inches*

33,000

Collection of PRINCE DOLGOROUKI

Collection of the late J. PIERPONT MORGAN

From DUVEEN BROTHERS, *New York*

Note: The Morgan Collection contained nine beautiful groups in marble given to Falconet, representing Venus alone or with Cupid, the majority of which, according to Réau, passed into the collections of the late Senator Clark of Montana and of Judge Gary; two of these, forming a delightful pair, are offered here. The *Venus Chastising Cupid* is identical with a similar group in the Wallace Collection. The Morgan groups are illustrated in Louis Réau, *Etienne Maurice Falconet*, 1922, pl. XV to XIX and are referred to on page 238; the *Venus Chastising Cupid* is also illustrated in Edmund Hildebrandt, *Leben, Werke und Schriften des Bildhauers Falconet*, 1908, pl. IX.

[Companion to the following]

[See illustration]

ÉTIENNE-MAURICE FALCONET

FRENCH: 1716—1791

[Statuary marble group]

253. VENUS CHASTISING CUPID

The slender nude figure of Venus stands astride a boulder, her upraised right hand holding a bunch of roses, with which she is about to chastise Cupid, whose semi-draped form she holds across her left knee. Fluted cylindrical marble plinth. *Total height*, 18½ *inches*

26,000

Collection of the late J. PIERPONT MORGAN

From DUVEEN BROTHERS, *Paris*

Exhibited at the Metropolitan Museum of Art, New York, 1914-1916

See Note to above

[Companion to the preceding]

[See illustration]

Catalogue No. 257

Catalogue No. 258

254. Pair Cuivre Doré Chenets *Louis XVI Period*

Quadrangular shaft, masked, and rosetted at the corners; supporting festooned covered urn; lateral shaft with two smaller flaming urns.

Collection of Sir John Murray-Scott *Height*, 18 *inches*

From Lewis and Simmons, *New York*

255. Louis XVI Inlaid Tortoise-shell and Ebony Mantel Clock Mounted in Cuivre Doré *By Balthazar Martinot à Paris*

Arched oblong glazed case, surmounted by three flaming urns, *plaqué* with tortoise-shell; the dial of ormolu, finely *repoussé* and chased, and supported by a figure of Time. *Total height*, 21½ *inches; width*, 12½ *inches*

256. Pair Bronze Andirons *Venetian Renaissance Style*

Trilateral plinth, modeled in relief with masks and at the angles with satyrs; surmounted by a winged cherub. Scrolled base with festooned drapery held by reclining cherubim. *Height*, 42 *inches*

257. Pair Finely Chiseled Cuivre Doré Andirons *Louis XVI Period*

Oblong plinth with semicircular outset centre modeled with a classic mask, and flanked on either side by a *rinceau* of leafage; supporting a flaming urn with three rams' masks at the shoulders, festooned with encarpae motives terminating at leaved pomegranate finials. *Height*, 18½ *inches*

From Duveen Brothers, *New York*

[See illustration on preceding page]

258. Louis XVI Cuivre Doré and Marble Pendule-cartel *H. Laresche à Paris*

Circular drum clock with white enamel dial, supported on bracketed pedestal modeled in bas-relief with sporting cherubim; surmounted by a spread eagle and flanked on either side by finely modeled allegorical figures, the semi-draped male at left writing upon a tablet, the classically robed female figure at right, her hair cinctured and braided, reading from an open volume. Arched oblong base, similarly enriched with *appliqués* of chiseled *cuivre doré; vert antique* marble plinth.

Height, 22½ *inches; length*, 29¾ *inches*

[See illustration on opposite page]

259. Crimson Velvet and Carved Walnut Armchair

French, Henri II Period

Rectangular back and seat, with loose seat cushion in crimson velvet trimmed with galloon, the seat cushion tasseled; open scrolled and voluted laureled arms and supports; rectangular molded seat; on columnar box stretched legs. [Restored.]

260. Acajou Side Table *Late Louis XVI Period*

Rectangular galleried tapestry marble top; body fitted with three drawers paneled with *cuivre doré* moldings; on diminished columnar legs connected by a shelf-stretcher. *Height, 27½ inches; width, 19 inches*

From Lewis and Simmons, *New York*

[See illustration]

261. Pair Acajou Encoignures, Mounted in Cuivre Doré

Louis XVI Period

Triangular, with convex front fitted with one cupboard, which is paneled with astragal *cuivre doré* moldings to simulate frieze drawer; enclosed within infloretted fluted columnar pilasters and tapering round legs. Galleried marble top. *Height, 34½ inches; width, 25 inches*

From Lewis and Simmons, *New York*

[See illustration of one]

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Catalogue No. 261

Catalogue No. 262

262. Lady's Kingwood and Tulipwood Marqueterie Secrétaire, Mounted in Cuivre Doré *Louis XV Period*

3600.

Of curvilinear contour, arranged with slant-front opening to interior fitted with three small drawers, above sliding panel disclosing a well; on tapering cabriole legs. The whole banded and cross-banded, inlaid with beautiful floral marqueterie, and mounted with *appliqués* of *cuivre doré* rocaille-rococo leafage, cabochon and cartouche motives at the knees, and dolphin-form feet. *Height, 33½ inches; width, 26½ inches*

Collection of the Dowager Countess of Lichfield

From Lewis and Simmons, *Paris*

[See illustration]

263. Pair Carved and Gilded Tall-back Armchairs, in Sixteenth Century Brussels Tapestry

Tall rectangular back with arched and festooned cresting centring a cherub head; open molded arms with imbricated supports; tapering square stretchered legs similarly carved. Back, seat and armpads in fine sixteenth century Brussels tapestry, enriched with silk and woven with allegorical figures at the backs, the seats with similar figures in landscape vignettes; in fine colors. Trimmed with a parti-colored fringe.

[See illustration]

264. Pair Carved and Gilded Tall-back Armchairs, in Sixteenth Century Brussels Tapestry

Similar to the preceding, with variations in tapestry designs.

265. Four Carved and Gilded Tall-back Side Chairs, in Sixteenth Century Brussels Tapestry

En suite with the preceding, with variations in tapestry designs.

[See illustrations on pages following]

266. Four Carved and Gilded Tall-back Side Chairs, in Sixteenth Century Brussels Tapestry

Similar to the preceding, with variations in tapestry designs; the seats with fruit and flowers.

267. Four Carved and Gilded Tall-back Side Chairs, in Sixteenth Century Brussels Tapestry

Similar to the preceding, with variations in tapestry designs.

268. Four Carved and Gilded Tall-back Side Chairs, in Sixteenth Century Brussels Tapestry

Similar to the preceding, with variations in tapestry designs.

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Catalogue No. 265

Catalogue No. 265

Catalogue No. 269

Catalogue No. 270

269. Pair Acajou and Kingwood Parqueterie Tables, Mounted in Cuivre Doré *Louis XVI Period*

Oblong top, feather-paneled and inlaid with a cube parqueterie, and rimmed in *cuivre doré;* the sides and front also with cube parqueterie, the front containing three small drawers, and flanked by mascaron pilasters at the corners. Square tapering legs inlaid and supporting cross-banded parqueterie undershelf. Plate glass top.

Height, 26½ *inches; width*, 16 *inches*

Note: A similar table, evidently the work of the same *ébéniste*, and formerly in the possession of Lady Paget, was in the collection of the late Mrs. William Salomon of New York.

Lord Cavendish Bentinck *Collection*, 1891

J. E. Taylor *Collection, Christie, Manson and Woods*, 1912

From Lewis and Simmons, *New York*

[See illustration on preceding page]

270. Pair Acajou Consoles, Mounted in Cuivre Doré *Jean Henri Riesener* [*M. E.* 1768]; *Late Louis XVI Period*

Half-round top with looped gallery, paneled frieze and single drawer with wreath handle; paneled and molded uprights enclosing half-round undershelf, and terminating in quadrangular tapering legs with leaf toes. Half-tapestry marble tablets. Stamped on rear pilasters, J. H. RIESENER.

Note: Jean Henri Riesener [1734-1806] was the greatest French *ébéniste* of his time. He began his career in the *atelier* of Jean François Oeben, and four years after Oeben's death, married his widow, *née* Françoise Vandercruse. Riesener became *maître ébéniste* in 1768, and all the society of his day patronized him; he executed many beautiful pieces for Marie-Antoinette, destined for the *château* of St. Cloud, but the revolution and emigration caused his ruin, and he died almost destitute at the age of 71.

From the Seymour *and* Beckett-Dennison *Collections*

From Lewis and Simmons, *London*

[See illustration of one on opposite page]

TWO TABLES OF ROYAL PROVENANCE BY J. F. OEBEN

271. Superb Acajou and Kingwood Marqueterie Boudoir Table Mounted in Cuivre Doré *J. F. Oeben* [*M. E.* 1761] *and R. V. Lacroix* [*M. E.* 1755]; *Louis XV Period*

$1,000

Valanced rimmed top, magnificently inlaid in a ground of acajou with marqueterie developing a central vase of flowers and fruit, with drawing instruments and a scroll, within a leaf-scrolled frame enriched with flowers and birds, and trophies of agricultural instruments and painting. Serpentine frieze cross-banded and enriched with floral marqueterie, *ajourés* cabriole legs, mounted in *cuivre doré* with leaf-scrolled rims and beribboned trophies at the knees, surmounted by miniature towers, emblems of the Marquise de Pompadour, for whom the table was made.

The top slides, released by a secret spring to disclose sliding interior cross-banded in tulipwood, and fitted with two side compartments, inlaid with sprays of flowers and central rising panel covered in *moiré* silk, arranged with ratchet for reading. Plate glass top. Stamped on underside of rail, R. V. L.; and on cross support, J. F. OEBEN.

Height, 27 inches; length, 32 inches

Note: Jean François Oeben, the famous *ébéniste* of King Louis XV [see note to following], did much magnificent work for Madame de Pompadour at the time of his association with Charles-Joseph Boulle; it was in Oeben's shop that Lazare Duvaux, merchant appointed to the Court and to the Marquise de Pompadour, selected the pieces of furniture, mirror frames, etc., destined for his customers. The greatest part of the fine furniture made for Madame de Pompadour was the work of Oeben, and it was probably to her protection that he owed his royal patent.

Roger Vandercruse Lacroix [1728-1799] whose sister was married to Oeben, was one of the famous *ébénistes* of his time. After obtaining his papers as *maître ébéniste* in 1755 he succeeded his father in the rue du Faubourg St. Antoine, where the great elegance of his work soon brought him fame; Madame du Barry often charged him with the execution of important pieces for her *château* at Louveciennes. His work may be seen in the Mobilier National, the Louvre, the Musée des Arts Décoratifs and the South Kensington Museum. *Vide* Salverte, *Les Ébénistes du XVIII Siècle,* 1923, page 177.

Collection of the Marquise de Pompadour

Collection of the Marquis of Tullibardine

Collection of Mrs. Mary Gavin Baillie-Hamilton

Collection of Lady Harvey, *London*

From Lewis and Simmons, *Paris*

[See illustration]

272. Superb Acajou and Kingwood Marqueterie Table de Toilette, Mounted in Cuivre Doré

Jean-Francois Oeben [*M. E.* 1761]; *Louis XV Period*

28,000

Serpentined oblong top of acajou, banded with kingwood and rimmed in *cuivre doré;* inlaid with a graceful cartouche displaying a marqueterie jardinière of naturalistic blossoms; around are a bird in flight, a swan, a lion and a deer. The underframing is inlaid to a lozenge design and arranged with one drawer, which, with the top, is adjustable and fitted with hinged slide similarly inlaid, and inset with leather panel; on graceful cabriole legs, masked at the knees and cartouched at the toes. Plate glass top. Stamped on under side of rail, J. F. OEBEN.

Height, 27½ *inches; length*, 31 *inches*

Note: Jean-François Oeben, the famous *ébéniste* of King Louis XV, had his establishment for a time in the Faubourg St. Antoine, and later worked in collaboration with Charles-Joseph Boulle, at which time Mme. Pompadour was among his clients; upon the death of Boulle, he became *ébéniste* to the King and resided in the Manufacture des Gobelins. His works were remarkable not only for the perfection of his technique but also for their ingenuity—he constructed pieces of unusual design and adapted them to divers uses. Towards the end of his life he was associated with Jean-Henri Riesener, who succeeded him.

Collection of the Marquis of Tullibardine

Collection of Mrs. Mary Gavin Baillie Hamilton

Collection of Lady Harvey, *London*

From Lewis and Simmons, *Paris*

[See illustration]

A MAGNIFICENT BEAUVAIS TAPESTRY SUITE WOVEN FOR KING LOUIS XVI

273. Royal Beauvais Tapestry Carved and Gilded Canapé and Two Armchairs *Jean Baptiste Sené* [*M. E.* 1769]; *Louis XVI Period*

Arched leaf-carved and beaded back, voluted uprights with husk pendants and fruit finials; open downcurved and carved arms with armpads, leaf-carved and beribboned front rails, round fluted tapering legs. Covered in superb Beauvais tapestry, the backs with canopies of blue drapery richly festooned with flowers, and entwined with a wreath of laurel leaves; enclosing pastoral scenes with youthful shepherd or shepherdess and animals, after Boucher, the seats with nosegays of flowers within wreaths of leafage and blossoms; the *canapé* developing floral festoons pendent from a central trophy of pastoral implements, flanked by a pair of cornucopiae of fruit and grapes. Frames stamped, I. B. SENE.

Length of canapé, 7 feet 5 inches

Note: The tapestry for this superb suite was made at the Manufacture Royale of Beauvais, about 1782, for King Louis XVI, and certified by M. Jules Badin, Director of the Beauvais *ateliers* at that time. The King presented the set to the Comte de Chastellux, in whose family it remained until 1898.

Jean-Baptiste Sené [1748-1803] was a member of a celebrated family of *ébénistes* which flourished in the eighteenth century. He obtained his *maîtrise* in 1769; six months later, he established himself in the rue Cléry, at the sign of *Le Gros Chapelet*, and soon began to execute orders for the royal family. One of his principal achievements is the woodwork of Marie-Antoinette's bed, now in the palace of Fontainebleau. *Vide* Salverte, *Les Ebénistes du XVIII Siècle*, 1923, page 295.

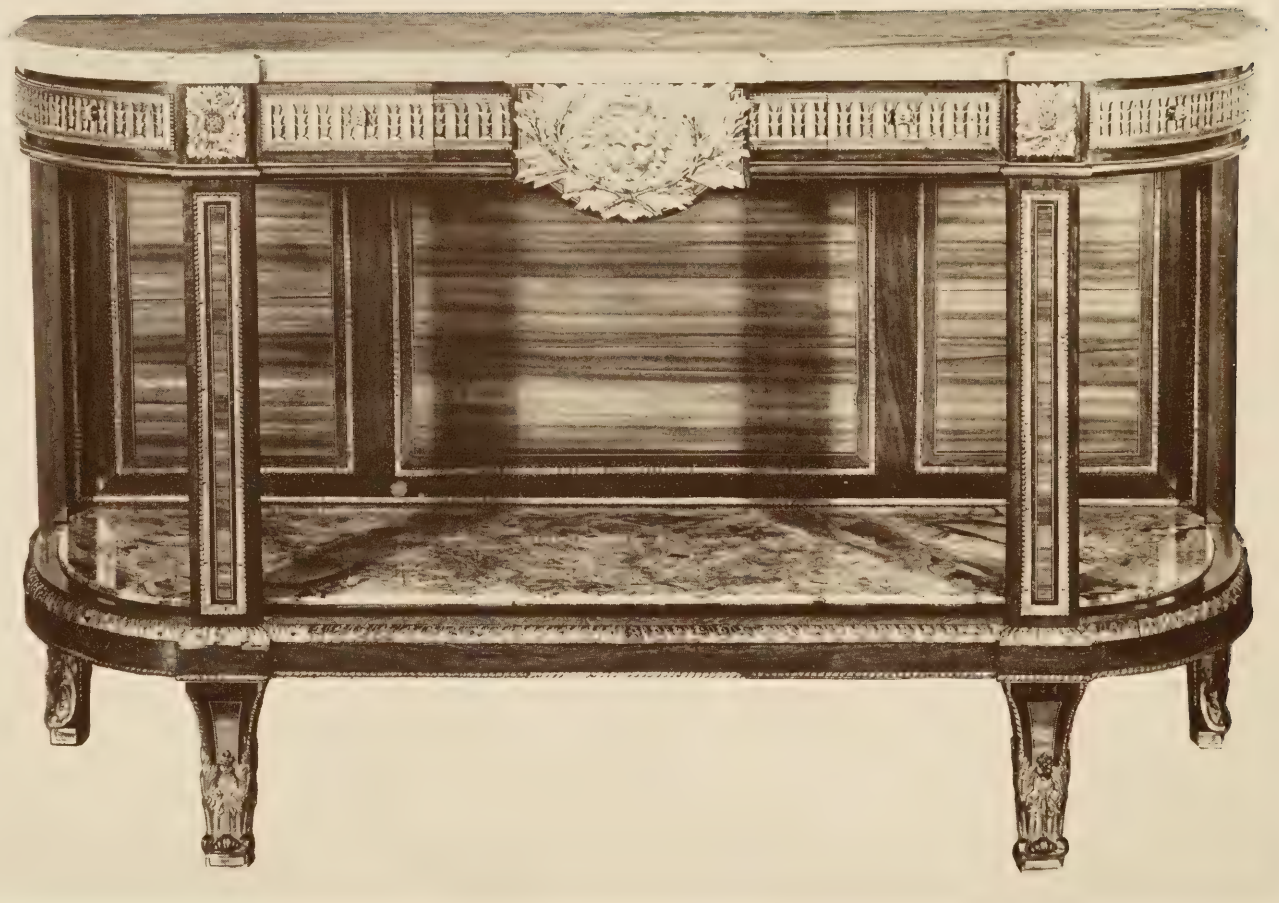
Collection Comte de Chastellux

Collection of E. M. Hodgkins, *London*

Collection Edouard Chappey, *Paris*

Vente Chappey, *Paris*, 1907

[See illustration]



Catalogue No. 276

Sold with #273

274. Four Royal Beauvais Tapestry Carved and Gilded Armchairs *Jean Baptiste Sené* [*M. E.* 1769]; *Louis XVI Period*

En suite with the preceding.

See Note to No. 273

[See illustration on preceding folder]

Sold with #272

275. Four Royal Beauvais Tapestry Carved and Gilded Armchairs *Jean Baptiste Sené* [*M. E.* 1769]; *Louis XVI Period*

En suite with the preceding.

See Note to No. 273

The above suite, Nos. 273-275, will be offered separately or as a whole, at the discretion of the auctioneer.

[See illustration on preceding folder]

276. Inlaid Acajou Console

Jean Henri Riesener [*M. E.* 1769]; *Louis XVI Period*

1500.

Half-round top, frieze with three drawers and two quarter-round side drawers, enriched with *appliqués* panels of fluting and husk ornament within nulled borders, square die rosettes and a central *appliqué* portraying an Apollo mask in a splendor of light, and garlanded with a laurel wreath. Paneled and beaded back and quadrangular frontal supports; undershelf following the contours of the top and standing on quadrangular tapering legs shod in leafage. Top and undershelf with Pyrenees marble tablets.

Height, 27 inches; length, 5 feet

Note: Jean Henri Riesener [1734-1806] was the greatest French *ébéniste* of his time. He began his career in the *atelier* of Jean-François Oeben, and four years after Oeben's death, married his widow, *née* Françoise Vandercruse. Riesener became *maître ébéniste* in 1768, and all the society of his day patronised him; he executed many beautiful pieces for Marie-Antoinette, destined for the *château of* St. Cloud, but the revolution and emigration caused his ruin, and he died almost destitute at the age of 71.

A companion piece to the above, signed by Riesener, and also from the Cavendish Bentinck Sale, was in the Wertheimer Collection. The delicate mounts of the console bear a close resemblance to the work of Gouthière.

Collection of Lord Cavendish Bentinck, 1891

From Duveen Brothers, *New York*

[See illustration on opposite page]

277. Inlaid Acajou and Tulipwood Commode, Mounted in Cuivre Doré *Claude Charles Saunier* [*M. E.* 1752]; *Late Louis XV Period*

Oblong top with advanced centre, frieze with three drawers enriched with *cuivre doré appliqués* of running wave-scroll ornament; front with central panel enclosing two drawers paneled and cross-banded, framed in ormolu and mounted with wreathed escutcheons and ring handles. These are flanked by side cupboards also paneled and banded, and framed in *cuivre doré;* one opening to interior with shelves, the other to a nest of three drawers. Shaped valance with festooned leaf *appliqué,* short cabriole legs mounted with *rouleau* ornament and shod with leaf feet. Griotte marble tablet. Stamped on both rear pilasters, C. C. SAUNIER, M.E.

Height, 36 *inches; length,* 59 *inches*

Note: Claude-Charles Saunier [1735-1807] was a famous *ébéniste,* the descendant of a family which had distinguished itself before him in the execution of artistic pieces of furniture. He was received *maître ébéniste* in 1752 at the age of 18 and was established in the Faubourg St. Antoine, opposite the rue St. Nicolas. His works are noted for their harmonious and discreet elegance.

John Edward Taylor *Collection, Christie, Manson and Woods,* 1912, *and illustrated in the catalogue.*

From Lewis and Simmons, *London*

[See illustration]

278. Acajou and Tulipwood Marqueterie Commode, Mounted in Cuivre Doré *Louis Moreau* [*M. E.* 1764]; *Late Louis XV Period*

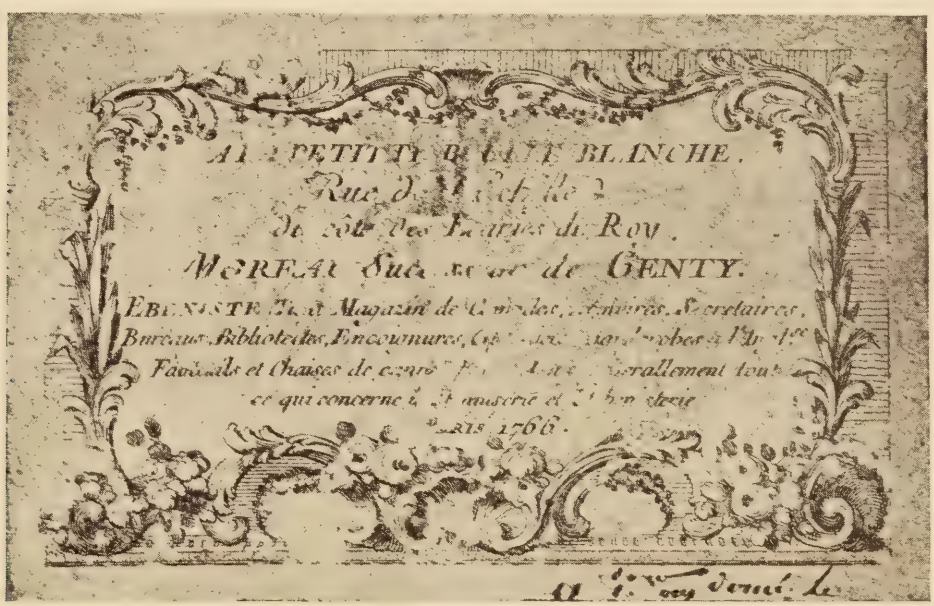
9500.

Oblong top with outset centre, front with three small and two long drawers, the former cross-banded and paneled with *ajourés* guilloche *appliqués;* the latter bordered with a beautiful lattice marqueterie paneled in harewood and centred with panels of cube marqueterie, framed in *cuivre doré* and mounted with *cuivre doré* wreathed ring handles and escutcheons. Round pilasters, feather-paneled in tulipwood and mounted with festooned triglyphs at knees; short ridged cabriole legs with leaf-scrolled feet, valanced apron with pendant. Rouge marble top. Stamped on front pilasters, L. MOREAU, M.E. Top bears original maker's label of *L. Moreau, successeur de Genty, A la Petite Boulle Blanche, du côté des Ecuries du Roy, Paris,* 1776. *Height,* 36 *inches; length,* 5 *feet* 3 *inches*

Note: Louis Moreau [M.E. 1764] was a well-known manufacturer and merchant of furniture, in Paris, and bought out the establishment of Genty immediately after obtaining his *maîtrise*. Under Louis XVI he executed several orders for the Menus-Plaisirs, among them consoles, gaming tables, and a dressing table which could be converted into a secrétaire. He became councillor of his corporation in 1784 and first syndic in 1788. After his death in 1791, his widow and son transferred the *atelier* to the rue St. Honoré. *Vide* Salverte, *Les Ebénistes du XVIII Siècle,* 1923, page 231.

From E. M. Hodgkins, *Paris*

[See illustration of commode on opposite page, and of makers's label below]



279. Acajou and Tulipwood Marqueterie Library Table

Louis XVI Period

Oblong rimmed top, banded in acajou and cross-banded in tulipwood, and inset with tooled leather. Knee-hole front with one long and four side drawers, finished *à quatre faces* and decorated with a lattice parqueterie in tulip and harewood; mounted in *cuivre doré* with shell escutcheons, wreath handles, panels of beading, stile ornaments and draped lions' pelts. Inlaid round tapering legs, mounted with knee and toe *appliqués*. Plate glass top.

Height, 31½ *inches; length*, 5 *feet* 4 *inches*

John Edward Taylor *Collection, Christie, Manson and Woods*, 1912

From Lewis and Simmons, *New York*

[See illustration on opposite page]

280. Beauvais Tapestry Carved and Gilded Salon Suite

Louis XVI Style

Comprising *canapé* and six armchairs. Square ribbon-carved backs with fruit finials, open leaf-carved arms and supports with armpads; stop-fluted tapering legs. Covered in fine Beauvais tapestry developing symmetrical floral scrollings hung with festoons of roses, forget-me-nots, etc., the backs with *corbeilles* of flowers, in an ivory ground.

Note: The Beauvais tapestry for this beautiful suite was specially woven for a Paris Exposition of the end of the nineteenth century, where its great merit was recognized by the award of the Grand Prix.

[See illustration on following page]

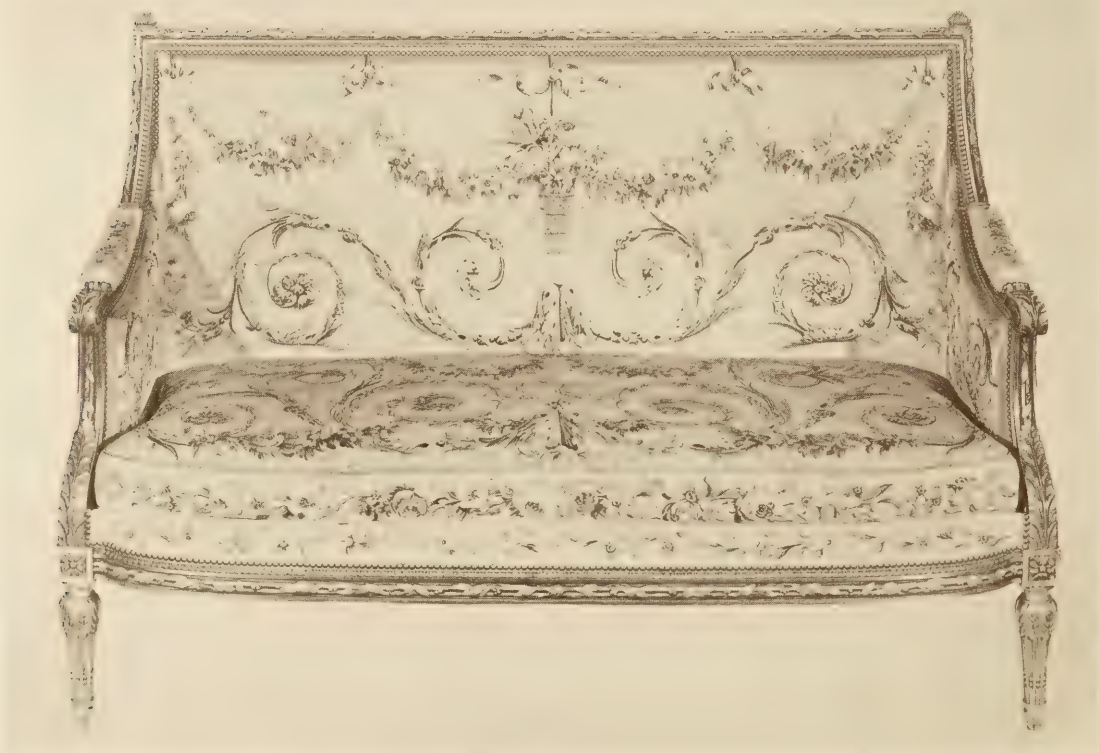
281. Carved and Gilded Three-fold Screen, in Sixteenth Century Brussels Tapestry

Three hinged frames carved in relief with spiraled leafage and rosettes and crested by dolphins, enclosing superb panels of Brussels tapestry, the central one woven with an allegorical figure of Pity holding a diadem of thorns, before a background of fruit and flowers; the two side panels with an asymmetric design of mascarons and depending leafage, strap-scrollings, bunches of grapes, pears and peaches; in Venetian red, shaded greens, yellow, tawny tan, brown and blue.

Height, 6 *feet* 11 *inches; width extended*, 6 *feet* 1 *inch*

[See illustration on page following]

Catalogue No. 279



Catalogue No. 280

Catalogue No. 281

Catalogue No. 283

282. Carved and Gilded Overmantel Mirror *Louis XV Period*

Arched frame infloretted and echinus-molded, with inner astragal fillet; crested with rocaille-rococo leafage entwined with trophies.

Height, 6 *feet* 6 *inches; width*, 4 *feet* 11 *inches*

283. Pair Carved and Parcel-Gilded Walnut State Chairs, in Sixteenth Century Brussels Tapestry

Tall rectangular back with gilded mascaron finials, the seat and broad seat-rail covered in Brussels tapestry, the backs woven with presentations of Historia and Astronomia, the allegorical figures seated within arcaded amphitheatres, whose columns are entwined with fruiting branches. The seats with jardinières of flowers, cherubim and sheathed telamons; in red, blue, green, tawny tan, black and ivory. Flat molded arms; square legs with bar feet.

[See illustration]

284. Carved Walnut Chaire *Southern French, XVI Century*

Rectangular panel back with echinus-molded cornice, supported on canalated pilasters with acanthus-leaf capitals, enclosing panel carved with a Renaissance design of scrolled and voluted leafage; open scrolled leaf-carved arms on balustered supports; hinged seat; paneled chest base.

Height, 6 *feet* 2 *inches; width*, 2 *feet* 8 *inches*

Collection Gavet

From Duveen Brothers, *New York*

285. Carved Walnut Library Table *Florentine, XVI Century*

Oblong top with gouged undermolding; supported on massive lyre-shaped ends carved with acanthus leafage and terminating in claws, connected by a scroll-arched median stretcher carved with a central escutcheon and securely mortised and tenoned.

Height, 2 feet 10 inches; length, 9 feet 4 inches

Collection of Lord Esher, *London*

From Duveen Brothers, *New York*

[See illustration]

286. French Renaissance Carved Walnut Library Table

Oblong top, with molded frieze, lyre-shaped ends pierced with strapwork, and carved in the form of *adossés* monsters terminating in scrolled leafage, centred with leaf-carved pilasters, and standing on volute-scrolled and cartouched ends. Joined by an arcaded traverse with *ajourés* reverse-scrolled and voluted supports. [Reconstructions.]

Height, 32 inches; length, 5 feet 2 inches

287. French Renaissance Carved Walnut Crédence

In two sections. The upper with carved cornice and frieze supported by sheathed telamon figures, and arranged with two paneled and carved doors separated by a sheathed caryatid. Beneath is one drawer of ovolo contour, carved with cartouched leafage; supported on panel back and two gadrooned bulbous members. Molded base, on massive ball feet. [Reconstructions.] *Height, 60 inches; width, 45 inches*

288. French Renaissance Carved Walnut Cabinet

In two sections. The upper with outset cornice, supported by a series of leaved corbels; the front arranged with paneled doors, carved with strap scrollings and leafage, enclosed between telamon and caryatid pilasters. The lower section with two frieze drawers above similarly carved double cupboard doors; molded and leaf-carved base. [Reconstructions.]

Total height, 6 feet 6 inches; width, 3 feet 10 inches

289. Rose Pompadour Savonnerie Carpet

Pale rose field, encircled by a garland of flowers in deeper shades of rose, and ivory. Deep border with *rinceaux* of leafage and cartouched cabochon motives. *Length, 24 feet 1 inch; width, 20 feet 9 inches*

Catalogue No. 290

Catalogue No. 291

Catalogue No. 292

290. Persian Rug *XVII Century*

Field with an allover design outlined by a stepped lattice of lozenge motives in Vandyke brown, enclosing single upstanding shrubs of carnations, peonies, roses and other variegated flowers, in soft colors. Apple-green border of lotus palmettes in crimson, blue, tan and ivory; between each pair is a flowering shrub with delicate red blossoms.

Length, 5 feet 3 inches; width, 4 feet 3 inches

[See illustration on page preceding]

291. Asia Minor Rug *Late XVI Century*

Of the 'Damascus' type, with cherry-red field enriched with a quincunx of five sky-blue and yellow rosettes, placed in a ground occupied by angular creepers and symmetrically scrolling branches of Herati leaves, particolored in pistache-green and tan, and enriched with numerous pairs of smaller lotus and peony blossoms, under Chinese influence.

Cherry-red border with characteristic upstanding lilies alternating with jardinières of carnations, in pistache-green, yellow and sky-blue; each jardinière supported upon a pair of scrolled green branches of daisies, surmounted by small bird-like figures. Cherry-red and pistache-green guards.

Length, 6 feet 9 inches; width, 4 feet 5 inches

Note: From the Imperial manufactories in Asia Minor, about 1575-1600.
Cf. F. R. Martin, *A History of Oriental Carpets before* 1800, 1908, fig. 331.

[See illustration on preceding page]

292. Gold- and Silver-woven Silk Polonaise Rug *Circa* 1600

Unusual design, the gold field divided by two lateral cornices, pinnacled and enclosing the four principal spatulate palmettes, beautifully composed in relief in salmon-pink, turquoise, tan, yellow and celadon-green, and parted from one another by two arches of branches; at the sides and ends of the field are disposed scrolling branches, of "cloud-band" type, in pale greens and tans, forming a species of inner border. From these spring masses of interlacing mazarine-blue and tan vines with symmetrical pendants of lilies and peony blossoms, tiny flowers, and leaves.

The border is counterchanged in grounds of gold and celadon-green, and reserved with recurring onion-shaped palmettes on undulating rose creepers swelling into blossoms; delicate pale green and tan floral guards.

Length, 6 feet 6 inches; width, 4 feet 8 inches

[See illustration on opposite page]

293. Apple-green Gold- and Silver-woven Silk Polonaise Rug

Circa 1600

Beautiful ground fluctuating from apple-green to the color of soft bluish green jade, and bearing a central cusped cruciform medallion enclosed between two demi-medallions at the ends; richly woven of gold and in-floretted with hanging peony and lotus blossoms in pale yellow, *clair de lune*, crimson, mazarine-blue, green, tan and silver. Between them undulate the curving straw-yellow creepers, enriched with small blossoms and leaves, and bearing at intervals peonies and the larger scrolling feathers of the Herati device.

Simple reciprocal trefoil border, counterchanged in fawn and silver, the trefoils outlined in mazarine-blue. Old-gold floral guards.

Length, 6 *feet* 11 *inches; width*, 4 *feet* 7 *inches*

From Kouchakji Freres, *New York*

[See illustration on opposite page]

294. Ispahan Rug *Eastern Persia, End of the XVI Century*

Pale delicate field of rose-red, developing a series of pairs of unusually large peony, lotus and leaf palmettes, arranged in two longitudinal rows, those of the outer rows pointing alternately towards and away from the centre. The principal ones are supported upon emerald, turquoise and tan cloud-bands of Mongolian origin; further cloud-bands disappear into the shelter of the border. The design is thrown into relief by the unobtrusive contours of the scrolling creepers which cover the field, bearing lotus, peonies and roses, small leaves and the graceful curving lanceolate fronds of the Herati device.

Emerald-green border of lotus palmettes, supported on scrolled interlacing yellow creepers and contained between pairs of curving fringed Herati leaves, particolored in sapphire-blue and rose, tan and ivory. Rose and tan leafy guards. *Length*, 11 *feet* 2 *inches; width* 5 *feet* 3 *inches*

[See illustration on page following]

CATALOGUE No. 293

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Catalogue No. 294

Catalogue No. 295

295. Gold- and Silver-woven Silk Polonaise Rug *Circa* 1600

Gorgeously-hued field, with *fond d'or et d'argent*, almost buried under the soft colors of pairs of peony, lotus and leaf palmettes distributed on either side of the central axis and interlinked by creepers into rhomboids; the field is divided at the edges by cusped and scrolling branches in emerald, sky-blue and golden-yellow. Within is a tangle of vines, curving and interlacing, and supporting smaller blossoms, leaves and Herati fronds; the design is massed in the centre with two beautiful opposed palmettes of emerald-green, supported by a pair of Mongolian scrolled "cloud-bands" of the palest sky-blue.

15000

Apple-green border of unusual brilliance, developing a recurring lotus or peony palmette, alternately erect or inverted, and interconnected by double creepers in fawn; between each pair the slender branches swell into curved river-loop motives centred in old-gold and turquoise. Delicate floral guards. *Length*, 11 *feet* 4 *inches; width*, 5 *feet* 3 *inches*

[See illustration]

296. Gold- and Silver-woven Polonaise Rug *Circa* 1600

Tan field, woven with a symmetrical design of scrolling creepers, green and sky-blue, interlacing with sapphire-blue leaf scrollings, and supporting peony and lotus palmettes in apple-green, yellow, tan and other pastel colors. Beautiful apple-green border with recurring lotus palmettes linked up by continuous curving leaf branches in tan and sapphire-blue.

Length, 6 *feet* 7 *inches; width*, 4 *feet* 8 *inches*

[See illustration on opposite page]

297. Ispahan Rug *Eastern Persia, Early XVII Century*

Field of rose-red, with a strongly rectilinear design strengthened by a central longitudinal line of creepers enriched with recurring palmettes and Mongolian "cloud-bands"; from it project symmetrically, on either side, angular scrolled creepers, enriched with small leaves and flowers, and supporting pairs of lotus and peony blossoms and fringed green leaf palmettes, balanced upon either side of the central axis. Further cloud-bands appear, scrolling into the concealment of the border. This is of deep bluish green, and exhibits recurring lotus palmettes in blues and tans, alternately erect and inverted, and linked up by saltires of branches bearing small turquoise lotus blossoms and rose-red leaves. Rose-red floral and *dentelés* guards.

Length, 13 *feet* 10 *inches; width*, 6 *feet*

[See illustration on following page]

Catalogue No. 296

Catalogue No. 297

Catalogue No. 298

Catalogue No. 299

298. Gold- and Silver-woven Polonaise Rug *Circa* 1600

Magnificent field of silver, centred with a pendented quatrefoil medallion of lotus blossoms, and supporting in the field, symmetrically placed, pairs of Chinese lotus and peony blossoms linked up by scrolling branches with waving serrated Herati leaves, particolored in sky-blue, dull scarlet and pink. Superb apple-green border of delicately fluctuating tone, bearing a series of lotus blossoms connected by interlacing creepers, enriched with particolored glaive-like leaves. Delicate rosetted guards.

Length, 6 feet 7½ inches; width, 4 feet 9 inches

[See illustration on preceding page]

299. Apple-green Silk Polonaise Rug *Circa* 1600

Beautifully preserved field of the prized apple-green color, finely woven with four longitudinal rows of lotus blossoms forming an allover design; this is linked up by tan creepers and waving leafage, enriched with tiny jasmine blossoms, violets and other flowers in sky-blue and shaded tans, the lotus flowers themselves picked out in sapphire-blue and old-red.

Fluctuating tan border with recurring sapphire-blue and yellow lotus flowers, each contained by two feathery Herati leaves, and joined by interlacing sky-blue branches; delicate rosetted guards.

Length, 6 feet 4 inches; width, 4 feet 9 inches

[See illustration on opposite page]

300. Ispahan Rug *Eastern Persia, End of the XVI Century*

Field of *rose pompadour*, beautifully preserved, the design unusual and strongly rectilinear in character. In the centre appears an eight-pointed stellate medallion in cypress-green, infloretted with radial stems of lotus flowers; this is set upon three main longitudinal strings of fringed leaf palmettes and large lotus and peony blossoms, enriched at the centre by four small Mongolian cloud bands in deep green, resting upon beds of daisies. The creepers are decked with smaller blossoms and foliage and scrolling Herati leaves particolored in sky-blue, rose-pink, sapphire-blue, green and tan, the longer of which enclose the principal palmettes.

Rich emerald-green border with recurring lotus flowers between pairs of particolored fringed leaves, supported by interlacing creepers; between each two palmettes is a pair of curious elongated leaf scrollings in rose and green recalling archaic dragons. Powder-blue and rose-red floral guards.

Length, 12 *feet* 9 *inches; width*, 6 *feet*

[See color plate]

301. Gold- and Silver-woven Silk Polonaise Rug *Circa* 1600

Magnificent *fond d'or*, centred with a large cusped lozenge medallion in tan with floral pendants, divided in compartments by cloud scrolls; from the centre of the medallion is hung a cruciform of two lotus and two peony blossoms. The remainder of the field and the delicate shell-pink spandrels are divided by a symmetrical tangle of interlacing sapphire- and sky-blue, shell-pink, tan and apple-green creepers, bearing delicate Herati leaves and tiny foliations, and four principal pairs of opposing lotus and peony flowers, under Chinese influence.

Border of tan, enriched with silver, having a recurring design of lotus palmettes, each enclosed by a pair of feathery Herati leaves in tan or sapphire-blue, and supported by an undulating branch swelling into beautiful floriations in sky-blue, tan and yellow. Apple-green floral guards.

Length, 9 *feet* 2 *inches; width*, 5 *feet* 2 *inches*

Charles T. Yerkes *Collection, American Art Association*, 1910

[See illustration on page following]

Catalogue No. 301

Catalogue No. 302

302. Superb Gold- and Silver-woven Silk Polonaise Rug

End of the XVI Century

Fond d'argent, divided by cusped and scrolled branches into a central cruciform medallion in salmon-pink and turquoise, bordered by four beautiful pendants in salmon-pink and pale celadon-green, finely infloretted in gold and silver, and enriched with bat-like scrollings of Chinese origin. The field between is decked with an array of interlacing creepers in orange, tan and pale green, sustaining lotus and peony flowers, curved and pointed Herati leaves and tiny delicate foliations, symmetrically placed down to the minutest detail.

The magnificent border is of unexampled richness; on the mellow apple-green ground appear a succession of fimbriated lotus and peony palmettes in soft colors, alternately erect and inverted, each cupped between a pair of lanceolate Herati leaves, and supported by an undulating red and tan creeper swelling into liliform blossoms. Outer floral guard in old-gold, with tiny pistache-green and sky-blue flowers.

Length, 6 *feet* 8 *inches; width*, 4 *feet* 7 *inches*

[See illustration]

303. Superb Gold- and Silver-woven Silk Polonaise Rug

End of the XVI Century

Shimmering silver field, developing an allover design divided by lotus palmettes within cusped and scrolled leaf frames particolored in mazarine-blue and yellow, turquoise and Vandyke brown, orange and pale green; interlacing with these is a symmetrical tangle of curving vine creepers in shell-pink and ivory, jeweled with delicate leafage and tiny blossoms, amid the curving fronds of the Herati leaves and the Chinese lotus flowers. The characteristic cloud-bands are absent and are replaced by small *ju'i*-form pendants.

Rich border, with *fond d'or* beautified by lotus and peony flowers, alternately erect and inverted, clasped between pairs of serrated Herati leaves in sapphire-blue, orange, apple-green and the innumerable other shades of the field. *Length*, 6 *feet* 8 *inches; width*, 4 *feet* 7 *inches*

[See color plate]

Catalogue No. 304

304. Magnificent Royal Ispahan Palace Carpet

Eastern Persia, XVI Century

Superb field of rose-red, with a symmetrical design defined by a longitudinal row of four leaf palmettes in sapphire and sky-blue and cypress-green, infloretted with lotus blossoms, and supported upon the wide loops of Mongolian "cloud-bands"; between each pair are placed two opposing major palmettes sustained on subsidiary cloud-bands, and pointing alternately towards and away from the border. The remainder of the field is occupied by a labyrinth of green creepers of incredible beauty, disposed in a tangle of scrolling vines, each twig of which has its counterpart on the opposite side of the field: the branches are jeweled with tiny jasmine blossoms, violets and forget-me-nots, and enlivened by minute snails coiled in the interstices. Upon the branches appear pairs of large and small lotus and peony blossoms, infloretted leaf palmettes and graceful feathery leaf fronds, beneath which wind particolored cloud-bands, clasped with the *ju'i*-head of Chinese mythology, and woven in a bewildering array of greens, tans, sky and sapphire-blue, rose-pink, yellow and ivory.

50,000

The border is of deep cypress-green, with *velouté* metallic patina; broad and richly treated. The design falls into large recurring fringed leaf palmettes, strongly differentiated in their colors, and infloretted with lotus blossoms; between each pair appears a smaller conventionalized lotus in rose-pink with a green heart, the whole sustained upon the scrolling tan and green creepers, with their multitude of smaller flowers and delicate leaves. Rose-red and pistache-green floral guards of unusual merit, bearing lotus flowers, jasmine and violets.

Length, 26 *feet* 9 *inches; width*, 11 *feet* 4 *inches*

From Duveen Brothers, *New York*

[See illustration]

305. Very Important Royal Ispahan Palace Carpet

Eastern Persia, XVI Century

Superb *rose pompadour* field in perfect preservation, and enriched with an allover design formed by the regular rows of peony, lotus and leaf palmettes, each subtly differentiated, and supported by pairs of particolored fringed Herati fronds in sapphire- and sky-blue, tan, emerald-green and ivory, the whole forming a flower garden with waving foliage. The composition is supported upon a labyrinthine tangle of deep blue and green vines, disposed in orderly symmetry, blazing with small peonies, jasmine flowers, violets, etc., and tender leafage.

The border is of unexampled breadth and beauty, in the maturity of Sefevid design. In a rich deep emerald ground appears a succession of large spatulate palmettes richly infloretted with lotus flowers and flanked by crossed waving Herati leaves, particolored and linked up by scrolling fawn creepers into the design. Guards of rose-red and emerald, with undulating floral ornament. *Length, 26 feet 7 inches; width, 15 feet 10 inches*

From Dikran Kelekian, *New York, and purchased in Spain*

[See illustration on opposite page]

306. Gold- and Silver-woven Polonaise Carpet *Circa* 1600

Field of silver and tan, centred with a cusped quatrefoil medallion with a cruciform of lotus and peony blossoms; the remainder of the field is divided by symmetrical cusped and scrolled leafy branches, particolored in primrose-yellow and mauve. Upon this framework is placed a labyrinth of interlacing branches, with pairs of lotus and peony blossoms and palmettes symmetrically arranged, tiny jeweled blossoms and bunches of the long feathery fronds of serrated Herati leaves, in sapphire- and sky-blue, tomato-red, apple-green, tan, and numberless other colors, delicately harmonized; here and there appear small amorphous cloud-forms, of Mongolian origin.

Beautiful apple-green border with a continuous design of interlacing cusped branches in tan and silver, enriched with tiny scrolls and leafy shoots, and supporting a recurring motive in the form of a diamond-shaped leaf plaquette, in pastel colors. Rose-pink floral outer guard.

Length, 13 feet 3 inches; width, 5 feet 7 inches

[See illustration on page following]

Catalogue No. 305

Catalogue No. 306

Catalogue No. 307

307. Ispahan Rug *Eastern Persia, Late XVI Century*

Characteristic field of rose-red, with a design resembling in miniature that of the larger carpets of the kind. The palmettes are predominantly of the fringed leaf variety, the two largest, at either end of the longitudinal axis, supported on turquoise and tan cloud-bands; beneath the cloud-bands appear at one end two emerald-green leaf palmettes, which merge at the other with the border. The whole is interlinked by scrolling vines of emerald and cypress-green and ivory, jeweled with small blossoms and larger lotus flowers. Deep bluish green border with lotus flowers predominantly in powder-blue, rose-red and tan, upon interlacing and undulating branches in tan and pale greenish blue. *Length*, 13 *feet* 7 *inches; width*, 6 *feet*

[See illustration]

308. Fereghan Herati Carpet

Field of deep sapphire-blue, with rich allover design of the rhomboidal Herati device in scarlet, sky-blue, tan and ivory, with blossoms and particolored leafage; tan border woven with recurring vases of flowers and tiny shrubs; scarlet, blue and ivory floral guards.

Length, 21 *feet* 1 *inch; width*, 17 *feet* 8 *inches*

JARDINIÈRE VELVET HANGINGS, TAPESTRIES

309. Louis XIV Genoese Jardinière Velvet Cope

Italian, XVII Century

Ribbed ivory ground, patterned to an allover floral design in cut and uncut rose-crimson, jade-green and fawn velvet; the orphrey and hood banded in gold galloon. *Length*, 9 *feet* 7 *inches; depth*, 4 *feet* 6 *inches*

310. Panel of Genoese Jardinière Velvet *Italian, XVII Century*

Ivory satin field, patterned in jade- and emerald-green, wine-red and terra-cotta cut and uncut velvet with a repeated design of jardinières of flowers and leafage; trimmed at base with a particolored ball fringe.

Length, 8 *feet* 3 *inches; depth*, 3 *feet*

311. Pair Louis XIV Jardinière Velvet Hangings with Valance
Genoese, XVII Century

Ivory ground, patterned in emerald-green, shaded terra-cotta and wine-crimson cut and uncut velvet with a symmetrical Louis Quatorze design of jardinières of flowers, alternating with sprays of blossoms and opposed leafage. Shaped valance. Banded in self-galloon and trimmed at the base with a tasseled green silk fringe. Backed in rose-crimson taffetas.

Hangings: Length, 9 feet 5 inches; width, 3 feet 8 inches
Valance: Length, 7 feet 7 inches; depth, 1 foot 6 inches

[See illustration]

312. Pair Louis XIV Jardinière Velvet Hangings with Valance
Genoese, XVII Century

Ivory ground, patterned in jade-green, terra-cotta and wine-crimson cut and uncut velvet in a symmetrical Louis Quatorze design of jardinières of flowers alternating with sprays of blossoms and opposed leafage. Shaped valance. Banded in self-galloon and trimmed at the base with a tasseled green silk fringe. Backed in rose-crimson taffetas.

Hangings: Length, 9 feet 4 inches; width, 3 feet 10 inches
Valance: Length, 7 feet 6 inches; depth, 1 foot 6 inches

313. Two Brussels Tapestry Panels *XVI Century*

Rectangular panels beautifully woven, partly of silk, on an ivory ground, in Venetian-red, blues, greens, tawny-tan and golden-brown, with oval cartouches enclosing landscape vignettes and allegorical figures, flanked on either side by similar mythical figures; trimmed at the base with tasseled fringe. *Length, 5 feet 8½ inches; depth, 1 foot 7 inches*

314. Oudenaarde Verdure Tapestry *Early XVIII Century*

Château lointain. Wooded landscape, with view in perspective of a château in the distance; slightly to the right a sailing vessel, and at left a path winding through the woods. In the foreground is a patch of blue water and two cranes with colorful plumage. Finely woven, partly with silk, in shaded greens, blues, browns and ivory, enlivened with touches of red and golden-yellow. *Height, 8 feet 1 inch; length, 8 feet 6 inches*

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Catalogue No. 316

315. OUDENAARDE VERDURE TAPESTRY *Early XVIII Century*

DANS LA CAMPAGNE. Landscape heavily wooded, a path winding amid tall elms and exotic trees in the foreground; a gaily colored peacock is perched in the branches of the central tree. A stream winds across the middle distance, through the heart of a fortified town.

1300.

Height, 8 *feet; length*, 8 *feet* 6 *inches*

316. OUDENAARDE VERDURE TAPESTRY *Early XVIII Century*

PARC D'UN CHÂTEAU. A view in perspective of winding country; in the middle distance two châteaux, on the banks of a sunlit lake. At left and right are deeply wooded areas and in the foreground, amidst the verdure, two pheasants. Woven, partly of silk, in greens, blues, and browns shading to pale gold, tawny tan and ivory, touched with red.

1600.

Height, 8 *feet* 1 *inch; length*, 13 *feet* 9 *inches*

[See illustration]

317. OUDENAARDE VERDURE TAPESTRY *Early XVIII Century*

PAYSAGE PITTORESQUE. The foreground is wooded, with tall trees at left and right, the latter beside a flowering rose-bush; two exotic fowl are stalking over the grass. A broad river winds through the middle distance towards a lake, on the shores of which is an extensive town, in the open sunshine. Richly woven in greens, tans, yellow and ivory, partly of silk.

1100.

Height, 8 *feet; length*, 9 *feet* 10 *inches*

[END OF THIRD AND LAST SESSION]

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